ARISTOPHANES

THE ACHARNIANS

Clarendon Press Series

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WITH INTRODUCTION, NOTES, AND A DIALECTICAL GLOSSARY

BY

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PREFACE.

This edition of the 'Acharnians' of Aristophanes has been prepared as a companion volume to the 'Clouds,' published last year in the Clarendon Press Series.

In writing the notes I have made much use of the excellent commentary of Albert Müller (Hanov. 1863).

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W. W. M.

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INTRODUCTION.

The 'Acharnians' of Aristophanes was exhibited at the festival of the Lenaea, in the month of February, B.C. 425. It gained the first prize; Cratinus taking the second, and Eupolis the third. The play was not put upon the stage in the author's own name, but in the name of Callistratus (*ἐδιδάχθη διὰ Καλλιστράτου*). The 'Knights' was the first play that Aristophanes brought out in his own name: for his two earliest plays, the 'Banqueters' (*Δαιταλῆς*), 427, and the 'Babylonians' (*Βαβυλώνιοι*), 426, were also produced by Callistratus.

In the 'Knights' (512 foll.) he gives various reasons to the audience for his reluctance to avow the real authorship of his plays. He says that Comedy is a coy mistress, and very sparing of her favours; he reminds them how fickle the Athenians had shown themselves in their appreciation of some of the best of their own comic poets; and, further, he deems it right to serve a full time of apprenticeship—not to act as captain of the vessel before he has learned to tug at the oar. He makes similar confidences to the spectators in our (the second) edition of the 'Clouds,' 528 foll., and in the 'Wasps,' 1016 foll.; which plays, as well as the 'Frogs,' were brought out for him by Philonides. The question must remain unsolved, whether Callistratus and Philonides were merely actors to whom the most important parts were assigned; or whether they were poets, in the same line as Aristophanes himself, who were glad enough to get glory by the genius of a young and unknown poet; or whether they were men of wealth, who could afford, as Aristophanes could not, the heavy expense of mounting a play properly for the stage. Perhaps, as he was attempting a new style of political criticism, it seemed to him the wisest course to conceal (if he really did conceal) his actual authorship; so that he might watch narrowly the effect that his plain-spoken truths produced, and

might be free to avail himself of the best chances of enforcing his views on the next occasion.

In the 'Banqueters' it seems (Nub. 529 foll.) that we have an earnest of that protest against the modern style of education, and the whole spirit of the sophistic teaching, which he afterwards developed in the 'Clouds.'

The play was so favourably received, that, in the 'Babylonians,' he ventured on a bolder flight, satirising the various magistracies in Athens, and criticising generally the whole Athenian policy, and Cleon as its representative. For a closer description of the contents of the play, and of the action taken by Cleon against the author, see the notes in this volume, Acharn. 377 foll., where the view is maintained that Aristophanes was generally known to have written the play, although it did not bear his name; and that, probably, he acted the most important part in it himself; as we assume him to have played the part of Dicaeopolis in the Acharnians.

The design of the 'Acharnians' was something more than to win applause in the theatre by the ingenuity and liveliness of the burlesque. It had a deeper purpose. It was really the protest of the moderate party in Athens against the reckless continuance of the Peloponnesian War, which ought never to have been engaged in, and should now be brought to as speedy a termination as possible. Pericles had, it is true, prosecuted the war with vigour, because the one idea of his life was to secure to Athens the supremacy of Hellas; and for the attainment of this end there was no sacrifice to which he did not call his countrymen, or which he was unwilling to undergo himself. But with the death of Pericles and the rise of Cleon, a different spirit had come over Athens; and the war-party seemed to be actuated not so much by a high sense of patriotism, as by a feeling of revenge and a desire for self-aggrandisement. The present condition and future prospects of Athens were serious enough to make any thinking man pause. Surely the few years which the war had lasted had brought misery enough, Aristophanes must have thought, to make it high time for the question of peace to be seriously and publicly discussed. And what better way for securing such discussion than to suggest the idea to the citizens assembled in the theatre?

The self-denying policy of Pericles, which had removed the

farmers of Attica from the simple and happy life of their country homes, produced a result that he had not contemplated. It left Attica, it is true, so depopulated and barren as to offer few attractions to the invaders; but it had filled the narrow streets of Athens with an ill-fed and densely-packed population, among whom, in the second year of the war, that frightful plague broke out that swept away at least a quarter of the whole people. The demoralisation consequent on this appalling pestilence was no mere passing effect: many of the best of the citizens had perished, and their place was supplied by a mixed multitude, who represented neither the genuine stock nor the traditional spirit of Athenians. The war had not only sundered the Hellenes into two great hostile camps, but the bitterness of the antagonism extended to every community and produced rancours and dissensions in every society. The country farmers of Attica, forced into the ways of a town-life to which they were not suited, learned to kill the time that hung heavy on their hands with the excitement of party quarrels, and passed most of their days in the market-place or the law-courts, ready to follow the lead of the latest demagogue who could best inflame their vengeful passions, or excite their cupidity with extravagant promises. And it required little observation to see that the war was rapidly spreading. The flame had spread from Attica and Boeotia to Acarnania. The various allies in the islands of the Aegean and on the coast of Asia Minor were being drawn into the fray. Foreign alliances were being courted on either side; and the exchequers of the rival states were beginning to feel the strain—the siege of Potidaea had cost Athens not less than 2000 talents.

The severity of the punishment inflicted on the revolted city of Mitylene, even in its amended form, shocked men's minds, and loosened the hold of the Athenians upon the affections of their allies. The plague threatened again to repeat all its ravages in Athens; and the frequent invasions of Attica became more and more distressing to the inhabitants. In the fourth invasion (427) Cleomenes had maintained his troops for a longer period than usual on the soil; and seemed loth to retire at all, as he was daily expecting news of the success of Alcidas.

But the Athenians did not seem to be learning riper wisdom by these severe experiences; for in this same year (427) they were ready, on the representations of Gorgias of Leontini, to

send a fleet to the relief of his citizens; and, as if they had not their hands full enough, to begin meddling in Sicilian affairs.

In the year 426 the regular invasion of Attica was prevented by an earthquake; and the lustration of Delos was a happier occupation than the Athenians had been engaged in for a long time past. Here, we may say, was a critical moment for Aristophanes to seize in which to advocate the cause of peace, and to venture to express a doubt whether the Athenians had been altogether justified in their dealings with the Lacedaemonians. In the 'Acharnians' he went boldly to work with his unsparing criticism, piercing between the joints of the harness in many a weak spot; exposing the vanity and credulity of his fellow-citizens; the ungenerous tyranny which they exercised over their allies; the iniquitous nature of their decree against the Megarians; the unfairness of their legal tribunals; and the disgraceful nature of the systematic trade of *συκοφαντία* practised in Athens. It was bolder still to represent himself as holding a brief for the Lacedaemonians, and to plead their case before the Acharnian villagers, whose exasperation against Sparta and whose determination to carry on the war to the bitter end was great in proportion to the amount of suffering that had been entailed on them by the devastation of their important and prosperous hamlet. It was, indeed, 'taking the bull by the horns'; for it was plain if he could persuade the Acharnians of the wisdom of his scheme in securing peace, it would be a comparatively easy matter to convert the rest of the citizens.

The argument of the play is briefly as follows:—Dicaeopolis, an honest country farmer, who has had enough of garrison-duty and meagre fare in Athens, is discovered in the Pnyx, waiting impatiently for the meeting of the Assembly, long over-due.

He means to bar all other proceedings, and to force the discussion of peace upon the House; but the whole time is spent in receiving the reports of sinecure ambassadors, and gorgeous Persian envoys, so that he determines to make a private treaty on his own account with the Lacedaemonians. Having succeeded in doing so, he indulges in the long-forgotten merriment of the rural Dionysia, which the war had put a stop to for the last six years.

But the festivities are rudely interrupted by the Chorus, a band of old charcoal-burners of the hamlet of Acharnae, whose bitter-

ness against the Lacedaemonian invader is so intense, that they are prepared to wreak instant vengeance on the traitor who has dared to make truce with his country's foes.

However, Dicaeopolis, in a lively scene, secures one of the Acharnian coal-baskets as a hostage; and thus not only escapes immediate destruction, but forces the old men to give a fair hearing to his advocacy of peace—offering to plead with his head on a chopping-block. As he intends to sue *in forma pauperis*, he borrows from the property-room of Euripides the wretched rags and fardels of the arch-beggar Telephus, and thus accoutred, he argues his case so boldly and convincingly that half the Chorus is converted to his view; while the others fetch the swashbuckler general Lamachus to overawe this bold-faced traitor. But Lamachus, instead of silencing him by his menaces, finds himself the butt of his merciless ridicule.

Then Dicaeopolis opens a free market to all the Peloponnesians; and among the traffickers is a starving Megarian, who brings his little girls for sale, dressed up as pigs; and a Boeotian, who comes with a load of all the delicacies that his country produces, taking in exchange for them a specimen of the native Athenian product—the Informer—packed up in straw and hanging head downwards.

The play concludes with a sort of amoebean between Lamachus and Dicaeopolis, bringing into amusing contrast the joys of peace and the hardships of war. The last scene is the appearance of Lamachus in piteous plight, wounded and forlorn; while Dicaeopolis marches off the stage, in rollicking procession with the Chorus, singing huzza! for the triumph of peace.

ΑΧΑΡΝΗΣ.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΔΙΚΑΙΟΠΟΛΙΣ.

ΚΗΡΥΞ.

ΑΜΦΙΘΕΟΣ.

ΠΡΕΣΒΕΙΣ *Ἀθηναίων παρὰ βασιλέως ἥκοντες.*

ΨΕΥΔΑΡΤΑΒΑΣ.

ΘΕΩΡΟΣ.

ΧΟΡΟΣ ΑΧΑΡΝΕΩΝ.

ΘΥΓΑΤΗΡ *Δικαιοπόλιδος.*

ΘΕΡΑΠΩΝ *Εὐριπίδου.*

ΕΥΡΙΠΙΔΗΣ.

ΛΑΜΑΧΟΣ.

ΑΝΗΡ ΜΕΓΑΡΕΥΣ.

ΚΟΡΑ *θυγατέρε τοῦ Μεγαρέως.*

ΣΥΚΟΦΑΝΤΗΣ.

ΑΝΗΡ ΒΟΙΩΤΟΣ.

ΝΙΚΑΡΧΟΣ.

ΘΕΡΑΠΩΝ *Λαμάχου.*

ΓΕΩΡΓΟΣ.

ΠΑΡΑΝΥΜΦΟΣ.

ΑΓΓΕΛΟΙ.

ΑΧΑΡΝΗΣ.

Commenced Mar. 28, 1885.

ΔΙΚΑΙΟΠΟΛΙΣ.

Ὅσα δὴ δέδηγμαι τὴν ἐμαυτοῦ καρδίαν,
ἥσθην δὲ βαιά, πάνυ δὲ βαιά, τέτταρα·
ἃ δ᾽ ὠδυνήθην, ψαμμακοσιογάργαρα.
φέρ᾽ ἴδω, τί δ᾽ ἥσθην ἄξιον χαιρηδόνος;
ἐγᾧδ᾽ ἐφ᾽ ᾧ γε τὸ κέαρ ηὐφράνθην ἰδών,
τοῖς πέντε ταλάντοις οἷς Κλέων ἐξήμεσεν.
ταῦθ᾽ ὡς ἐγανώθην, καὶ φιλῶ τοὺς ἱππέας
διὰ τοῦτο τοὔργον· ἄξιον γὰρ Ἑλλάδι.
ἀλλ᾽ ὠδυνήθην ἕτερον αὖ τραγῳδικόν,
ὅτε δὴ ᾽κεχήνη προσδοκῶν τὸν Αἰσχύλον,
ὁ δ᾽ ἀνεῖπεν ‘εἴσαγ᾽ ὦ Θεόγνι τὸν χορόν.’
πῶς τοῦτ᾽ ἔσεισέ μου δοκεῖς τὴν καρδίαν;
ἀλλ᾽ ἕτερον ἥσθην, ἡνίκ᾽ ἐπὶ Μόσχῳ ποτὲ
Δεξίθεος εἰσῆλθ᾽ ᾀσόμενος Βοιώτιον.
τῆτες δ᾽ ἀπέθανον καὶ διεστράφην ἰδών,
ὅτε δὴ παρέκυψε Χαῖρις ἐπὶ τὸν ὄρθιον.
ἀλλ᾽ οὐδεπώποτ᾽ ἐξ ὅτου ᾽γὼ ῥύπτομαι
οὕτως ἐδήχθην ὑπὸ κονίας τὰς ὀφρῦς
ὡς νῦν, ὁπότ᾽ οὔσης κυρίας ἐκκλησίας
ἑωθινῆς ἔρημος ἡ πνὺξ αὑτηί·
οἱ δ᾽ ἐν ἀγορᾷ λαλοῦσι κἄνω καὶ κάτω
τὸ σχοινίον φεύγουσι τὸ μεμιλτωμένον·
οὐδ᾽ οἱ πρυτάνεις ἥκουσιν, ἀλλ᾽ ἀωρίαν
ἥκοντες εἶτα διωστιοῦνται πῶς δοκεῖς
ἐλθόντες ἀλλήλοισι περὶ πρώτου ξύλου,

ἄθροι καταρρέοντες· εἰρήνη δ' ὅπως
ἔσται προτιμῶσ' οὐδέν· ὦ πόλις πόλις.
ἐγὼ δ' ἀεὶ πρώτιστος εἰς ἐκκλησίαν
νοστῶν κάθημαι· κᾆτ' ἐπειδὰν ὦ μόνος,
στένω κέχηνα σκορδινῶμαι πέρδομαι,
ἀπορῶ γράφω παρατίλλομαι λογίζομαι,
ἀποβλέπων ἐς τὸν ἀγρὸν εἰρήνης ἐρῶν,
στυγῶν μὲν ἄστυ τὸν δ' ἐμὸν δῆμον ποθῶν,
ὃς οὐδεπώποτ' εἶπεν 'ἄνθρακας πρίω,'
οὐκ 'ὄξος' οὐκ 'ἔλαιον,' οὐδ' ᾔδει 'πρίω,'
ἀλλ' αὐτὸς ἔφερε πάντα χὡ πρίων ἀπῆν.
νῦν οὖν ἀτεχνῶς ἥκω παρεσκευασμένος
βοᾶν ὑποκρούειν λοιδορεῖν τοὺς ῥήτορας,
ἐάν τις ἄλλο πλὴν περὶ εἰρήνης λέγῃ.
ἀλλ' οἱ πρυτάνεις γὰρ οὑτοιὶ μεσημβρινοί.
οὐκ ἠγόρευον; τοῦτ' ἐκεῖν' οὑγὼ 'λεγον·
ἐς τὴν προεδρίαν πᾶς ἀνὴρ ὠστίζεται.

ΚΗΡΥΞ.

πάριτ' ἐς τὸ πρόσθεν,
πάριθ', ὡς ἂν ἐντὸς ἦτε τοῦ καθάρματος.

ΑΜΦΙΘΕΟΣ.

ἤδη τις εἶπε; ΚΗ. τίς ἀγορεύειν βούλεται;
ΑΜ. ἐγώ. ΚΗ. τίς ὤν; ΑΜ. Ἀμφίθεος. ΚΗ. οὐκ ἄν-
θρωπος;
ΑΜ. οὔ,
ἀλλ' ἀθάνατος· ὁ γὰρ Ἀμφίθεος Δήμητρος ἦν
καὶ Τριπτολέμου· τούτου δὲ Κελεὸς γίγνεται·
γαμεῖ δὲ Κελεὸς Φαιναρέτην τήθην ἐμήν,
ἐξ ἧς Λυκῖνος ἐγένετ'· ἐκ τούτου δ' ἐγὼ
ἀθάνατός εἰμ'· ἐμοὶ δ' ἐπέτρεψαν οἱ θεοὶ
σπονδὰς ποιεῖσθαι πρὸς Λακεδαιμονίους μόνῳ.

ἀλλ' ἀθάνατος ὤν, ὦνδρες, ἐφόδι' οὐκ ἔχω·
οὐ γὰρ διδόασιν οἱ πρυτάνεις. ΚΗ. οἱ τοξόται.
ΑΜ. ὦ Τριπτόλεμε καὶ Κελεὲ περιόψεσθέ με;
ΔΙ. ὦνδρες πρυτάνεις ἀδικεῖτε τὴν ἐκκλησίαν
τὸν ἄνδρ' ἀπάγοντες, ὅστις ἡμῖν ἤθελε
σπονδὰς ποιῆσαι καὶ κρεμάσαι τὰς ἀσπίδας.
ΚΗ. κάθησο σῖγα. ΔΙ. μὰ τὸν Ἀπόλλω 'γὼ μὲν οὔ,
ἢν μὴ περὶ εἰρήνης γε πρυτανεύσητέ μοι.
ΚΗ. οἱ πρέσβεις οἱ παρὰ βασιλέως.
ΔΙ. ποίου βασιλέως; ἄχθομαι 'γὼ πρέσβεσι
καὶ τοῖς ταῶσι τοῖς τ' ἀλαζονεύμασιν.
ΚΗ. σίγα. ΔΙ. βαβαιάξ. ὦκβάτανα τοῦ σχήματος.

ΠΡΕΣΒΥΣ.

ἐπέμψαθ' ἡμᾶς ὡς βασιλέα τὸν μέγαν
μισθὸν φέροντας δύο δραχμὰς τῆς ἡμέρας
ἐπ' Εὐθυμένους ἄρχοντος. ΔΙ. οἴμοι τῶν δραχμῶν.
ΠΡ. καὶ δῆτ' ἐτρυχόμεσθα παρὰ Καΰστριον
πεδίον ὁδοιπλανοῦντες ἐσκηνημένοι,
ἐφ' ἁρμαμαξῶν μαλθακῶς κατακείμενοι,
ἀπολλύμενοι. ΔΙ. σφόδρα γὰρ ἐσωζόμην ἐγὼ
παρὰ τὴν ἔπαλξιν ἐν φορυτῷ κατακείμενος.
ΠΡ. ξενιζόμενοι δὲ πρὸς βίαν ἐπίνομεν
ἐξ ὑαλίνων ἐκπωμάτων καὶ χρυσίδων
ἄκρατον οἶνον ἡδύν. ΔΙ. ὦ Κραναὰ πόλις,
ἆρ' αἰσθάνει τὸν κατάγελων τῶν πρέσβεων;
ΠΡ. οἱ βάρβαροι γὰρ ἄνδρας ἡγοῦνται μόνους
τοὺς πλεῖστα δυναμένους φαγεῖν τε καὶ πιεῖν·
ἔτει τετάρτῳ δ' ἐς τὰ βασίλει' ἤλθομεν·
εἶτ' ἐξένιζε, παρετίθει θ' ἡμῖν ὅλους
ἐκ κριβάνου βοῦς. ΔΙ. καὶ τίς εἶδε πώποτε
βοῦς κριβανίτας; τῶν ἀλαζονευμάτων.

ΠΡ. καὶ ναὶ μὰ Δί' ὄρνιν τριπλάσιον Κλεωνύμου
παρέθηκεν ἡμῖν· ὄνομα δ' ἦν αὐτῷ φέναξ.
ΔΙ. ταῦτ' ἄρ' ἐφενάκιζες σὺ δύο δραχμὰς φέρων.
ΠΡ. καὶ νῦν ἄγοντες ἥκομεν Ψευδαρτάβαν,
τὸν βασιλέως ὀφθαλμόν. ΔΙ. ἐκκόψειέ γε
κόραξ πατάξας τόν τε σὸν τοῦ πρέσβεως.
ΚΗ. ὁ βασιλέως ὀφθαλμός. ΔΙ. ὦναξ Ἡράκλεις.
πρὸς τῶν θεῶν, ἄνθρωπε, ναύφρακτον βλέπεις;
ἢ περὶ ἄκραν κάμπτων νεώσοικον σκοπεῖς;
ἄσκωμ' ἔχεις που περὶ τὸν ὀφθαλμὸν κάτω.
ΠΡ. ἄγε δὴ σὺ βασιλεὺς ἅττα σ' ἀπέπεμψεν φράσον
λέξοντ' Ἀθηναίοισιν ὦ Ψευδαρτάβα.

ΨΕΥΔΑΡΤΑΒΑΣ.

ἰαρταμὰν ἔξαρξ' ἀναπισσόναι σάτρα.
ΠΡ. ξυνήκαθ' ὃ λέγει; ΔΙ. μὰ τὸν Ἀπόλλω 'γὼ μὲν οὔ.
ΠΡ. πέμψειν βασιλέα φησὶν ὑμῖν χρυσίον.
λέγε δὴ σὺ μεῖζον καὶ σαφῶς τὸ χρυσίον.
ΨΕ. οὐ λῆψι χρυσό, χαυνόπρωκτ' Ἰαοναῦ.
ΔΙ. οἴμοι κακοδαίμων ὡς σαφῶς. ΠΡ. τί δαὶ λέγει;
ΔΙ. ὅ τι; χαυνοπρώκτους τοὺς Ἰάονας λέγει,
εἰ προσδοκῶσι χρυσίον ἐκ τῶν βαρβάρων.
ΠΡ. οὐκ ἀλλ' ἀχάνας ὅδε γε χρυσίου λέγει.
ΔΙ. ποίας ἀχάνας; σὺ μὲν ἀλαζὼν εἶ μέγας.
ἀλλ' ἄπιθ'· ἐγὼ δὲ βασανιῶ τοῦτον μόνος.
ἄγε δὴ σὺ φράσον ἐμοὶ σαφῶς πρὸς τουτονί,
ἵνα μή σε βάψω βάμμα Σαρδιανικόν·
βασιλεὺς ὁ μέγας ἡμῖν ἀποπέμψει χρυσίον;
ἄλλως ἄρ' ἐξαπατώμεθ' ὑπὸ τῶν πρέσβεων;
Ἑλληνικόν γ' ἐπένευσαν ἅνδρες οὑτοιί,
κοὐκ ἔσθ' ὅπως οὐκ εἰσὶν ἐνθένδ' αὐτόθεν.
καὶ τοῖν μὲν εὐνούχοιν τὸν ἕτερον τουτονὶ

ἐγῷδ' ὅς ἐστι, Κλεισθένης ὁ Σιβυρτίου.
ὦ θερμόβουλον πρωκτὸν ἐξηυρημένε,
τοιόνδε δ' ὦ πίθηκε τὸν πώγων' ἔχων
εὐνοῦχος ἡμῖν ἦλθες ἐσκευασμένος;
ὁδὶ δὲ τίς ποτ' ἐστίν; οὐ δήπου Στράτων;
ΚΗ. σίγα, κάθιζε.
τὸν βασιλέως ὀφθαλμὸν ἡ βουλὴ καλεῖ
ἐς τὸ πρυτανεῖον. ΔΙ. ταῦτα δῆτ' οὐκ ἀγχόνη;
κἄπειτ' ἐγὼ δῆτ' ἐνθαδὶ στραγγεύομαι;
τοὺς δὲ ξενίζειν οὐδέποτέ γ' ἴσχει θύρα.
ἀλλ' ἐργάσομαί τι δεινὸν ἔργον καὶ μέγα.
ἀλλ' Ἀμφίθεός μοι ποῦ 'στιν; ΑΜ. ούτοσὶ πάρα.
ΔΙ. ἐμοὶ σὺ ταυτασὶ λαβὼν ὀκτὼ δραχμὰς
σπονδὰς ποίησαι πρὸς Λακεδαιμονίους μόνῳ
καὶ τοῖσι παιδίοισι καὶ τῇ πλάτιδι·
ὑμεῖς δὲ πρεσβεύεσθε καὶ κεχήνετε.
ΚΗ. προσίτω Θέωρος ὁ παρὰ Σιτάλκους.

ΘΕΩΡΟΣ.

ὁδί.

ΔΙ. ἕτερος ἀλαζὼν οὗτος ἐσκηρύττεται.
ΘΕ. χρόνον μὲν οὐκ ἂν ἦμεν ἐν Θρᾴκῃ πολύν,
ΔΙ. μὰ Δί' οὐκ ἄν, εἰ μισθόν γε μὴ 'φερες πολύν.
ΘΕ. εἰ μὴ κατένιψε χιόνι τὴν Θρᾴκην ὅλην,
καὶ τοὺς ποταμοὺς ἔπηξ' ὑπ' αὐτὸν τὸν χρόνον,
ὅτ' ἐνθαδὶ Θέογνις ἠγωνίζετο.
τοῦτον μετὰ Σιτάλκους ἔπινον τὸν χρόνον·
καὶ δῆτα φιλαθήναιος ἦν ὑπερφυῶς,
ὑμῶν τ' ἐραστὴς ὡς ἀληθῶς ὥστε καὶ
ἐν τοῖσι τοίχοις ἔγραφ' Ἀθηναῖοι καλοί.
ὁ δ' υἱός, ὃν Ἀθηναῖον ἐπεποιήμεθα,
ἤρα φαγεῖν ἀλλᾶντας ἐξ Ἀπατουρίων,

καὶ τὸν πατέρ' ἠντιβόλει βοηθεῖν τῇ πάτρᾳ·
ὁ δ' ὤμοσε σπένδων βοηθήσειν ἔχων
στρατιὰν τοσαύτην, ὥστ' Ἀθηναίους ἐρεῖν
ὅσον τὸ χρῆμα παρνόπων προσέρχεται.
ΔΙ. κάκιστ' ἀπολοίμην, εἴ τι τούτων πείθομαι
ὧν εἶπας ἐνταυθὶ σὺ πλὴν τῶν παρνόπων.
ΘΕ. καὶ νῦν ὅπερ μαχιμώτατον Θρᾳκῶν ἔθνος
ἔπεμψεν ὑμῖν. ΔΙ. τοῦτο μέν γ' ἤδη σαφές.
ΚΗ. οἱ Θρᾷκες ἴτε δεῦρ', οὓς Θέωρος ἤγαγεν.
ΔΙ. τουτὶ τί ἐστι τὸ κακόν; ΘΕ. Ὀδομάντων στρατός.
ΔΙ. ποίων Ὀδομάντων; εἰπέ μοι, τουτὶ τί ἦν;
ΘΕ. τούτοις ἐάν τις δύο δραχμὰς μισθὸν διδῷ,
καταπελτάσονται τὴν Βοιωτίαν ὅλην.
ΔΙ. ὑποστένοι μέντἂν ὁ θρανίτης λεώς,
ὁ σωσίπολις. οἴμοι τάλας ἀπόλλυμαι,
ὑπὸ τῶν Ὀδομάντων τὰ σκόροδα πορθούμενος.
οὐ καταβαλεῖτε τὰ σκόροδ'; ΘΕ. ὦ μοχθηρὲ σύ,
οὐ μὴ πρόσει τούτοισιν ἐσκοροδισμένοις;
ΔΙ. ταυτὶ περιείδεθ' οἱ πρυτάνεις πάσχοντά με
ἐν τῇ πατρίδι καὶ ταῦθ' ὑπ' ἀνδρῶν βαρβάρων;
ἀλλ' ἀπαγορεύω μὴ ποιεῖν ἐκκλησίαν
τοῖς Θρᾳξὶ περὶ μισθοῦ· λέγω δ' ὑμῖν ὅτι
διοσημία 'στὶ καὶ ῥανὶς βέβληκέ με.
ΚΗ. τοὺς Θρᾷκας ἀπιέναι, παρεῖναι δ' εἰς ἔνην.
οἱ γὰρ πρυτάνεις λύουσι τὴν ἐκκλησίαν.
ΔΙ. οἴμοι τάλας μυττωτὸν ὅσον ἀπώλεσα.
ἀλλ' ἐκ Λακεδαίμονος γὰρ Ἀμφίθεος ὁδί.
χαῖρ' Ἀμφίθεε. ΑΜ. μήπω πρίν ἄν γε στῶ τρέχων·
δεῖ γάρ με φεύγοντ' ἐκφυγεῖν Ἀχαρνέας.
ΔΙ. τί δ' ἔστιν; ΑΜ. ἐγὼ μὲν δεῦρό σοι σπονδὰς φέρων
ἔσπευδον· οἱ δ' ὤσφροντο πρεσβῦταί τινες
Ἀχαρνικοί, στιπτοὶ γέροντες πρίνινοι,

ἀτεράμονες Μαραθωνομάχαι σφενδάμνινοι.
ἔπειτ' ἀνέκραγον πάντες, ὦ μιαρώτατε
σπονδὰς φέρεις τῶν ἀμπέλων τετμημένων;
κἀς τοὺς τρίβωνας ξυνελέγοντο τῶν λίθων·
ἐγὼ δ' ἔφευγον· οἱ δ' ἐδίωκον κἀβόων.
ΔΙ. οἱ δ' οὖν βοώντων· ἀλλὰ τὰς σπονδὰς φέρεις;
ΑΜ. ἔγωγέ φημι, τρία γε ταυτὶ γεύματα.
αὗται μέν εἰσι πεντέτεις. γεῦσαι λαβών.
ΔΙ. αἰβοῖ. ΑΜ. τί ἔστιν; ΔΙ. οὐκ ἀρέσκουσίν μ', ὅτι
ὄζουσι πίττης καὶ παρασκευῆς νεῶν.
ΑΜ. σὺ δ' ἀλλὰ τασδὶ τὰς δεκέτεις γεῦσαι λαβών.
ΔΙ. ὄζουσι χαὗται πρέσβεων ἐς τὰς πόλεις
ὀξύτατον, ὥσπερ διατριβῆς τῶν ξυμμάχων.
ΑΜ. ἀλλ' αὑταιί γάρ σοι τριακοντούτιδες
κατὰ γῆν τε καὶ θάλατταν. ΔΙ. ὦ Διονύσια,
αὗται μὲν ὄζουσ' ἀμβροσίας καὶ νέκταρος,
καὶ μὴ 'πιτηρεῖν σιτί' ἡμερῶν τριῶν,
κἀν τῷ στόματι λέγουσι βαῖν' ὅποι θέλεις.
ταύτας δέχομαι καὶ σπένδομαι κἀκπίομαι,
χαίρειν κελεύων πολλὰ τοὺς 'Αχαρνέας.
ΑΜ. ἐγὼ δὲ φεύξομαί γε τοὺς 'Αχαρνέας.
ΔΙ. ἐγὼ δὲ πολέμου καὶ κακῶν ἀπαλλαγεὶς
ἄξω τὰ κατ' ἀγροὺς εἰσιὼν Διονύσια.

ΧΟΡΟΣ. ΔΙΚΑΙΟΠΟΛΙΣ. ΘΥΓΑΤΗΡ.

ΧΟ. τῇδε πᾶς ἕπου, δίωκε, καὶ τὸν ἄνδρα πυνθάνου
τῶν ὁδοιπόρων ἁπάντων· τῇ πόλει γὰρ ἄξιον
ξυλλαβεῖν τὸν ἄνδρα τοῦτον. ἀλλά μοι μηνύσατε,
εἴ τις οἶδ' ὅποι τέτραπται γῆς ὁ τὰς σπονδὰς φέρων.
ἐκπέφευγ', οἴχεται φροῦδος. οἴμοι τάλας τῶν ἐτῶν
τῶν ἐμῶν·

οὐκ ἂν ἐπ' ἐμῆς γε νεότητος, ὅτ' ἐγὼ φέρων ἀνθράκων φορτίον
ἠκολούθουν Φαΰλλῳ τρέχων, ὧδε φαύλως ἂν ὁ
σπονδοφόρος οὗτος ὑπ' ἐμοῦ τότε διωκόμενος
ἐξέφυγεν οὐδ' ἂν ἐλαφρῶς ἂν ἀπεπλίξατο.
νῦν δ' ἐπειδὴ στερρὸν ἤδη τοὐμὸν ἀντικνήμιον
καὶ παλαιῷ Λακρατείδῃ τὸ σκέλος βαρύνεται,
οἴχεται. διωκτέος δέ· μὴ γὰρ ἐγχάνῃ ποτὲ
μηδέ περ γέροντας ὄντας ἐκφυγὼν Ἀχαρνέας.
ὅστις, ὦ Ζεῦ πάτερ καὶ θεοί, τοῖσιν ἐχθροῖσιν ἐσπείσατο,
οἷσι παρ' ἐμοῦ πόλεμος ἐχθοδοπὸς αὔξεται τῶν ἐμῶν χωρίων·
κοὐκ ἀνήσω, πρὶν ἂν σχοῖνος αὐτοῖσιν ἀντεμπαγῶ
ὀξὺς ὀδυνηρὸς * * * * ἐπίκωπος, ἵνα
μήποτε πατῶσιν ἔτι τὰς ἐμὰς ἀμπέλους.
ἀλλὰ δεῖ ζητεῖν τὸν ἄνδρα καὶ βλέπειν Βαλλήναδε
καὶ διώκειν γῆν πρὸ γῆς, ἕως ἂν εὑρεθῇ ποτέ·
ὡς ἐγὼ βάλλων ἐκεῖνον οὐκ ἂν ἐμπλήμην λίθοις.

ΔΙ. εὐφημεῖτε, εὐφημεῖτε.

ΧΟ. σῖγα πᾶς. ἠκούσατ', ἄνδρες, ἆρα τῆς εὐφημίας;
οὗτος αὐτός ἐστιν ὃν ζητοῦμεν. ἀλλὰ δεῦρο πᾶς
ἐκποδών· θύσων γὰρ ἁνήρ, ὡς ἔοικ', ἐξέρχεται.

ΔΙ. εὐφημεῖτε, εὐφημεῖτε.
προΐτω 's τὸ πρόσθεν ὀλίγον ἡ κανηφόρος·
κατάθου τὸ κανοῦν, ὦ θύγατερ, ἵν' ἀπαρξώμεθα.

ΘΥ. ὦ μῆτερ, ἀνάδος δεῦρο τὴν ἐτνήρυσιν,
ἵν' ἔτνος καταχέω τοὐλατῆρος τουτουί.

ΔΙ. καὶ μὴν καλόν γ' ἔστ'. ὦ Διόνυσε δέσποτα
κεχαρισμένως σοι τήνδε τὴν πομπὴν ἐμὲ
πέμψαντα καὶ θύσαντα μετὰ τῶν οἰκετῶν

ἀγαγεῖν τυχηρῶς τὰ κατ᾽ ἀγροὺς Διονύσια,
στρατιᾶς ἀπαλλαχθέντα· τὰς σπονδὰς δέ μοι
καλῶς ξυνενεγκεῖν τὰς τριακοντούτιδας.
ἄγ᾽, ὦ θύγατερ, ὅπως τὸ κανοῦν καλὴ καλῶς
οἴσεις βλέπουσα θυμβροφάγον· ὡς μακάριος
ὅστις σ᾽ ὀπύσει.
πρόβαινε κἀν τὤχλῳ φυλάττεσθαι σφόδρα,
μή τις λαθών σου περιτράγῃ τὰ χρυσία.
ἐγὼ δ᾽ ἀκολουθῶν ᾄσομαι τὸ φαλλικόν·
σὺ δ᾽, ὦ γύναι, θεῶ μ᾽ ἀπὸ τοῦ τέγους. πρόβα.
Φαλῆς, ἑταῖρε Βακχίου,
ξύγκωμε, νυκτοπεριπλάνηθ᾽,
ἕκτῳ σ᾽ ἔτει προσεῖπον ἐς
τὸν δῆμον ἐλθὼν ἄσμενος,
σπονδὰς ποιησάμενος ἐμαυ-
τῷ, πραγμάτων τε καὶ μαχῶν
καὶ Λαμάχων ἀπαλλαγείς.
Φαλῆς Φαλῆς,
ἐὰν μεθ᾽ ἡμῶν ξυμπίῃς, ἐκ κραιπάλης
ἕωθεν εἰρήνης ῥοφήσει τρύβλιον·
ἡ δ᾽ ἀσπὶς ἐν τῷ φεψάλῳ κρεμήσεται.
ΧΟ. οὗτος, αὐτός ἐστιν, οὗτος.
βάλλε βάλλε βάλλε βάλλε,
παῖε πᾶς τὸν μιαρόν.
οὐ βαλεῖς; οὐ βαλεῖς;
ΔΙ. Ἡράκλεις, τουτὶ τί ἐστι; τὴν χύτραν συντρίψετε.
ΧΟ. σὲ μὲν οὖν καταλεύσομεν, ὦ μιαρὰ κεφαλή.
ΔΙ. ἀντὶ ποίας αἰτίας, ὦχαρνέων γεραίτατοι;
ΧΟ. τοῦτ᾽ ἐρωτᾷς; ἀναίσχυντος εἶ καὶ βδελυρός,
ὦ προδότα τῆς πατρίδος, ὅστις ἡμῶν μόνος
σπεισάμενος εἶτα δύνασαι πρὸς ἔμ᾽ ἀποβλέπειν.
ΔΙ. ἀντὶ δ᾽ ὧν ἐσπεισάμην οὐκ ἴστε γ᾽, ἀλλ᾽ ἀκούσατε.

ΧΟ. σοῦ γ' ἀκούσωμεν; ἀπολεῖ· κατά σε χώσομεν τοῖς λίθοις.
ΔΙ. μηδαμῶς πρὶν ἄν γ' ἀκούσητ'· ἀλλ' ἀνάσχεσθ' ὦγαθοί.
ΧΟ. οὐκ ἀνασχήσομαι· μηδὲ λέγε μοι σὺ λόγον·
ὡς μεμίσηκά σε Κλέωνος ἔτι μᾶλλον, ὃν
κατατεμῶ τοῖσιν ἱππεῦσι καττύματα.
σοῦ δ' ἐγὼ λόγους λέγοντος οὐκ ἀκούσομαι μακρούς,
ὅστις ἐσπείσω Λάκωσιν, ἀλλὰ τιμωρήσομαι.
ΔΙ. ὦγαθοί, τοὺς μὲν Λάκωνας ἐκποδὼν ἐάσατε,
τῶν δ' ἐμῶν σπονδῶν ἀκούσατ', εἰ καλῶς ἐσπεισάμην.
ΧΟ. πῶς δ' ἔτ' ἂν καλῶς λέγοις ἄν, εἴπερ ἐσπείσω γ' ἅπαξ
οἷσιν οὔτε βωμὸς οὔτε πίστις οὔθ' ὅρκος μένει;
ΔΙ. οἶδ' ἐγὼ καὶ τοὺς Λάκωνας, οἷς ἄγαν ἐγκείμεθα,
οὐχ ἁπάντων ὄντας ἡμῖν αἰτίους τῶν πραγμάτων.
ΧΟ. οὐχ ἁπάντων, ὦ πανοῦργε; ταῦτα δὴ τολμᾷς λέγειν
ἐμφανῶς ἤδη πρὸς ἡμᾶς; εἶτ' ἐγώ σου φείσομαι;
ΔΙ. οὐχ ἁπάντων, οὐχ ἁπάντων· ἀλλ' ἐγὼ λέγων ὁδὶ
πόλλ' ἂν ἀποφήναιμ' ἐκείνους ἔσθ' ἃ κἀδικουμένους.
ΧΟ. τοῦτο τοὔπος δεινὸν ἤδη καὶ ταραξικάρδιον,
εἰ σὺ τολμήσεις ὑπὲρ τῶν πολεμίων ἡμῖν λέγειν.
ΔΙ. κἂν γε μὴ λέγω δίκαια μηδὲ τῷ πλήθει δοκῶ,
ὑπὲρ ἐπιξήνου θελήσω τὴν κεφαλὴν ἔχων λέγειν.
ΧΟ. εἰπέ μοι, τί φειδόμεσθα τῶν λίθων, ὦ δημόται,
μὴ οὐ καταξαίνειν τὸν ἄνδρα τοῦτον ἐς φοινικίδα;
ΔΙ. οἷον αὖ μέλας τις ὑμῖν θυμάλωψ ἐπέζεσεν.
οὐκ ἀκούσεσθ'; οὐκ ἀκούσεσθ' ἐτεόν, ὦχαρνηίδαι;
ΧΟ. οὐκ ἀκουσόμεσθα δῆτα. ΔΙ. δεινὰ τἄρα πείσομαι.
ΧΟ. ἐξολοίμην, ἢν ἀκούσω. ΔΙ. μηδαμῶς ὦχαρνικοί.
ΧΟ. ὡς τεθνήξων ἴσθι νυνί. ΔΙ. δήξομἄρ' ὑμᾶς ἐγώ·
ἀνταποκτενῶ γὰρ ὑμῶν τῶν φίλων τοὺς φιλτάτους·
ὡς ἔχω γ' ὑμῶν ὁμήρους, οὓς ἀποσφάξω λαβών.
ΧΟ. εἰπέ μοι, τί τοῦτ' ἀπειλεῖ τοὔπος, ἄνδρες δημόται,

τοῖς Ἀχαρνικοῖσιν ἡμῖν; μῶν ἔχει του παιδίον
τῶν παρόντων ἔνδον εἶρξας; ἢ ᾽πὶ τῷ θρασύνεται;
ΔΙ. βάλλετ᾽, εἰ βούλεσθ᾽. ἐγὼ γὰρ τουτονὶ διαφθερῶ.
εἴσομαι δ᾽ ὑμῶν τάχ᾽ ὅστις ἀνθράκων τι κήδεται.
ΧΟ. ὡς ἀπωλόμεσθ᾽. ὁ λάρκος δημότης ὅδ᾽ ἔστ᾽ ἐμός.
ἀλλὰ μὴ δράσῃς ὃ μέλλεις· μηδαμῶς ὦ μηδαμῶς.
ΔΙ. ὡς ἀποκτενῶ, κέκραχθ᾽· ἐγὼ γὰρ οὐκ ἀκούσομαι.
ΧΟ. ἀπολεῖς ἄρ᾽ ὁμήλικα τόνδε φιλανθρακέα;
ΔΙ. οὐδ᾽ ἐμοῦ λέγοντος ὑμεῖς ἀρτίως ἠκούσατε.
ΧΟ. ἀλλὰ νυνὶ λέγ᾽, εἴ σοι δοκεῖ, τόν τε Λακε-
δαιμόνιον αὐτὸν ὅ τι τῷ τρόπῳ σοὐστὶ φίλον·
ὡς τόδε τὸ λαρκίδιον οὐ προδώσω ποτέ.
ΔΙ. τοὺς λίθους νύν μοι χαμᾶζε πρῶτον ἐξεράσατε.
ΧΟ. οὑτοιί σοι χαμαί, καὶ σὺ κατάθου πάλιν τὸ ξίφος.
ΔΙ. ἀλλ᾽ ὅπως μὴ ᾽ν τοῖς τρίβωσιν ἐγκάθηνταί που λίθοι.
ΧΟ. ἐκσέσεισται χαμᾶζ᾽. οὐχ ὁρᾷς σειόμενον;
ἀλλὰ μή μοι πρόφασιν, ἀλλὰ κατάθου τὸ βέλος.
ὡς ὅδε γε σειστὸς ἅμα τῇ στροφῇ γίγνεται.

ΔΙΚΑΙΟΠΟΛΙΣ. ΧΟΡΟΣ.

ΔΙ. ἐμέλλετ᾽ ἄρα πάντως ἀνασείειν βοήν,
ὀλίγου δ᾽ ἀπέθανον ἄνθρακες Παρνήσιοι,
καὶ ταῦτα διὰ τὴν ἀτοπίαν τῶν δημοτῶν.
ὑπὸ τοῦ δέους δὲ τῆς μαρίλης μοι συχνὴν
ὁ λάρκος ἐνετίλησεν ὥσπερ σηπία.
δεινὸν γὰρ οὕτως ὀμφακίαν πεφυκέναι
τὸν θυμὸν ἀνδρῶν ὥστε βάλλειν καὶ βοᾶν
ἐθέλειν τ᾽ ἀκοῦσαι μηδὲν ἴσον ἴσῳ φέρον,
ἐμοῦ θέλοντος ὑπὲρ ἐπιξήνου λέγειν
ὑπὲρ Λακεδαιμονίων ἅπανθ᾽ ὅσ᾽ ἂν λέγω·
καίτοι φιλῶ γε τὴν ἐμὴν ψυχὴν ἐγώ.

ΧΟ. τί οὖν οὐ λέγεις, ἐπίξηνον ἐξενεγκὼν θύραζ',
ὅ τι ποτ' ὦ σχέτλιε τὸ μέγα τοῦτ' ἔχεις;
πάνυ γὰρ ἐμέ γε πόθος ὅ τι φρονεῖς ἔχει.
ἀλλ' ᾗπερ αὐτὸς τὴν δίκην διωρίσω,
θεὶς δεῦρο τοὐπίξηνον ἐγχείρει λέγειν.
ΔΙ. ἰδοὺ θέασαι, τὸ μὲν ἐπίξηνον τοδί,
ὁ δ' ἀνὴρ ὁ λέξων οὑτοσὶ τυννουτοσί.
ἀμέλει μὰ τὸν Δί' οὐκ ἐνασπιδώσομαι,
λέξω δ' ὑπὲρ Λακεδαιμονίων ἅ μοι δοκεῖ.
καίτοι δέδοικα πολλά· τούς τε γὰρ τρόπους
τοὺς τῶν ἀγροίκων οἶδα χαίροντας σφόδρα,
ἐάν τις αὐτοὺς εὐλογῇ καὶ τὴν πόλιν
ἀνὴρ ἀλαζὼν καὶ δίκαια κἄδικα·
κἀνταῦθα λανθάνουσ' ἀπεμπολώμενοι·
τῶν τ' αὖ γερόντων οἶδα τὰς ψυχὰς ὅτι
οὐδὲν βλέπουσιν ἄλλο πλὴν ψήφῳ δακεῖν.
αὐτός τ' ἐμαυτὸν ὑπὸ Κλέωνος ἅπαθον
ἐπίσταμαι διὰ τὴν πέρυσι κωμῳδίαν.
εἰσελκύσας γάρ μ' ἐς τὸ βουλευτήριον
διέβαλλε καὶ ψευδῆ κατεγλώττιζέ μου
κἀκυκλοβόρει κἄπλυνεν, ὥστ' ὀλίγου πάνυ
ἀπωλόμην μολυνοπραγμονούμενος.
νῦν οὖν με πρῶτον πρὶν λέγειν ἐάσατε
ἐνσκευάσασθαί μ' οἷον ἀθλιώτατον.
ΧΟ. τί ταῦτα στρέφει τεχνάζεις τε καὶ πορίζεις τριβάς;
λαβὲ δ' ἐμοῦ γ' ἕνεκα παρ' Ἱερωνύμου
σκοτοδασυπυκνότριχά τιν' Ἄϊδος κυνῆν·
εἶτ' ἐξάνοιγε μηχανὰς τὰς Σισύφου,
ὡς σκῆψιν ἀγὼν οὗτος οὐκ ἐσδέξεται.
ΔΙ. ὥρα 'στὶν ἄρα μοι καρτερὰν ψυχὴν λαβεῖν,
καί μοι βαδιστέ' ἐστὶν ὡς Εὐριπίδην.
παῖ παῖ.

ΘΕΡΑΠΩΝ.

τίς οὗτος; ΔΙ. ἔνδον ἔστ᾽ Εὐριπίδης;
ΘΕ. οὐκ ἔνδον ἔνδον ἐστίν, εἰ γνώμην ἔχεις.
ΔΙ. πῶς ἔνδον εἶτ᾽ οὐκ ἔνδον; ΘΕ. ὀρθῶς ὦ γέρον.
ὁ νοῦς μὲν ἔξω ξυλλέγων ἐπύλλια
οὐκ ἔνδον, αὐτὸς δ᾽ ἔνδον ἀναβάδην ποιεῖ
τραγῳδίαν. ΔΙ. ὦ τρισμακάρι᾽ Εὐριπίδη,
ὅθ᾽ ὁ δοῦλος οὑτωσὶ σοφῶς ὑποκρίνεται.
ἐκκάλεσον αὐτόν. ΘΕ. ἀλλ᾽ ἀδύνατον. ΔΙ. ἀλλ᾽ ὅμως·
οὐ γὰρ ἂν ἀπέλθοιμ᾽, ἀλλὰ κόψω τὴν θύραν.
Εὐριπίδη, Εὐριπίδιον,
ὑπάκουσον, εἴπερ πώποτ᾽ ἀνθρώπων τινί·
Δικαιόπολις καλῶ σ᾽ ὁ Χολλείδης ἐγώ.

ΕΥΡΙΠΙΔΗΣ.

ἀλλ᾽ οὐ σχολή.
ΔΙ. ἀλλ᾽ ἐκκυκλήθητ᾽. ΕΥ. ἀλλ᾽ ἀδύνατον. ΔΙ. ἀλλ᾽ ὅμως.
ΕΥ. ἀλλ᾽ ἐκκυκλήσομαι· καταβαίνειν δ᾽ οὐ σχολή.
ΔΙ. Εὐριπίδη, ΕΥ. τί λέλακας; ΔΙ. ἀναβάδην ποιεῖς,
ἐξὸν καταβάδην· οὐκ ἐτὸς χωλοὺς ποιεῖς.
ἀτὰρ τί τὰ ῥάκι᾽ ἐκ τραγῳδίας ἔχεις,
ἐσθῆτ᾽ ἐλεινήν; οὐκ ἐτὸς πτωχοὺς ποιεῖς.
ἀλλ᾽ ἀντιβολῶ πρὸς τῶν γονάτων σ᾽, Εὐριπίδη,
δός μοι ῥάκιόν τι τοῦ παλαιοῦ δράματος.
δεῖ γάρ με λέξαι τῷ χορῷ ῥῆσιν μακράν·
αὕτη δὲ θάνατον, ἢν κακῶς λέξω, φέρει.
ΕΥ. τὰ ποῖα τρύχη; μῶν ἐν οἷς Οἰνεὺς ὁδὶ
ὁ δύσποτμος γεραιὸς ἠγωνίζετο;
ΔΙ. οὐκ Οἰνέως ἦν, ἀλλ᾽ ἔτ᾽ ἀθλιωτέρου.
ΕΥ. τὰ τοῦ τυφλοῦ Φοίνικος; ΔΙ. οὐ Φοίνικος, οὔ·
ἀλλ᾽ ἕτερος ἦν Φοίνικος ἀθλιώτερος.

ΕΥ. ποίας ποθ' ἁνὴρ λακίδας αἰτεῖται πέπλων;
ἀλλ' ἦ Φιλοκτήτου τὰ τοῦ πτωχοῦ λέγεις;
ΔΙ. οὐκ ἀλλὰ τούτου πολὺ πολὺ πτωχιστέρου.
ΕΥ. ἀλλ' ἦ τὰ δυσπινῆ θέλεις πεπλώματα
ἃ Βελλεροφόντης εἶχ' ὁ χωλὸς οὑτοσί;
ΔΙ. οὐ Βελλεροφόντης· ἀλλὰ κἀκεῖνος μὲν ἦν
χωλός, προσαιτῶν, στωμύλος, δεινὸς λέγειν.
ΕΥ. οἶδ' ἄνδρα, Μυσὸν Τήλεφον. ΔΙ. ναί, Τήλεφον·
τούτου δὸς ἀντιβολῶ σέ μοι τὰ σπάργανα.
ΕΥ. ὦ παῖ δὸς αὐτῷ Τηλέφου ῥακώματα.
κεῖται δ' ἄνωθεν τῶν Θυεστείων ῥακῶν
μεταξὺ τῶν Ἰνοῦς. ἰδοὺ ταυτὶ λαβέ.
ΔΙ. ὦ Ζεῦ διόπτα καὶ κατόπτα πανταχῇ,
ἐνσκευάσασθαί μ' οἷον ἀθλιώτατον.
Εὐριπίδη, 'πειδήπερ ἐχαρίσω ταδί,
κἀκεῖνά μοι δὸς τἀκόλουθα τῶν ῥακῶν,
τὸ πιλίδιον περὶ τὴν κεφαλὴν τὸ Μύσιον.
δεῖ γάρ με δόξαι πτωχὸν εἶναι τήμερον,
εἶναι μὲν ὅσπερ εἰμί, φαίνεσθαι δὲ μή·
τοὺς μὲν θεατὰς εἰδέναι μ' ὃς εἴμ' ἐγώ,
τοὺς δ' αὖ χορευτὰς ἠλιθίους παρεστάναι,
ὅπως ἂν αὐτοὺς ῥηματίοις σκιμαλίσω.
ΕΥ. δώσω· πυκνῇ γὰρ λεπτὰ μηχανᾷ φρενί.
ΔΙ. εὖ σοι γένοιτο, Τηλέφῳ δ' ἁγὼ φρονῶ.
εὖ γ'· οἷον ἤδη ῥηματίων ἐμπίμπλαμαι.
ἀτὰρ δέομαί γε πτωχικοῦ βακτηρίου.
ΕΥ. τουτὶ λαβὼν ἄπελθε λαΐνων σταθμῶν.
ΔΙ. ὦ θύμ', ὁρᾷς γὰρ ὡς ἀπωθοῦμαι δόμων
πολλῶν δεόμενος σκευαρίων· νῦν δὴ γενοῦ
γλίσχρος προσαιτῶν λιπαρῶν τ'· Εὐριπίδη,
δός μοι σπυρίδιον διακεκαυμένον λύχνῳ.
ΕΥ. τί δ' ὦ τάλας σε τοῦδ' ἔχει πλέκους χρέος;

ΔΙ. χρέος μὲν οὐδέν, βούλομαι δ' ὅμως λαβεῖν.
ΕΥ. λυπηρὸς ἴσθ' ὢν κἀποχώρησον δόμων.
ΔΙ. φεῦ· εὐδαιμονοίης, ὥσπερ ἡ μήτηρ ποτέ.
ΕΥ. ἄπελθε νῦν μοι. ΔΙ. μἀλλά μοι δὸς ἓν μόνον,
κοτυλίσκιον τὸ χεῖλος ἀποκεκρουμένον.
ΕΥ. φθείρου λαβὼν τόδ'· ἴσθ' ὀχληρὸς ὢν δόμοις.
ΔΙ. οὔπω μὰ Δί' οἶσθ' οἷ' αὐτὸς ἐργάζει κακά.
ἀλλ', ὦ γλυκύτατ' Εὐριπίδη, τουτὶ μόνον,
δός μοι χυτρίδιον σφογγίῳ βεβυσμένον.
ΕΥ. ὤνθρωπ', ἀφαιρήσει με τὴν τραγῳδίαν.
ἄπελθε ταυτηνὶ λαβών. ΔΙ. ἀπέρχομαι.
καίτοι τί δράσω; δεῖ γὰρ ἑνὸς οὗ μὴ τυχὼν
ἀπόλωλ'. ἄκουσον ὦ γλυκύτατ' Εὐριπίδη·
τουτὶ λαβὼν ἄπειμι κοὐ πρόσειμ' ἔτι·
ἐς τὸ σπυρίδιον ἰσχνά μοι φυλλεῖα δός.
ΕΥ. ἀπολεῖς μ'. ἰδού σοι. φροῦδά μοι τὰ δράματα.
ΔΙ. ἀλλ' οὐκέτ', ἀλλ' ἄπειμι. καὶ γάρ εἰμ' ἄγαν
ὀχληρός, οὐ δοκῶν με κοιράνους στυγεῖν.
οἴμοι κακοδαίμων, ὡς ἀπόλωλ'. ἐπελαθόμην
ἐν ᾧπέρ ἐστι πάντα μοι τὰ πράγματα.
Εὐριπίδιον ὦ γλυκύτατον καὶ φίλτατον,
κάκιστ' ἀπολοίμην, εἴ τί σ' αἰτήσαιμ' ἔτι,
πλὴν ἓν μόνον, τουτὶ μόνον, τουτὶ μόνον·
σκάνδικά μοι δὸς μητρόθεν δεδεγμένος.
ΕΥ. ἁνὴρ ὑβρίζει· κλῇε πηκτὰ δωμάτων.
ΔΙ. ὦ θύμ', ἄνευ σκάνδικος ἐμπορευτέα.
ἆρ' οἶσθ' ὅσον τὸν ἀγῶν' ἀγωνιεῖ τάχα,
μέλλων ὑπὲρ Λακεδαιμονίων ἀνδρῶν λέγειν;
πρόβαινέ νυν ὦ θυμέ· γραμμὴ δ' αὑτηί.
ἕστηκας; οὐκ εἶ καταπιὼν Εὐριπίδην;
ἐπῄνεσ'· ἄγε νυν, ὦ τάλαινα καρδία,
ἄπελθ' ἐκεῖσε, κᾆτα τὴν κεφαλὴν ἐκεῖ

παράσχες εἰποῦσ' ἅττ' ἂν αὐτῇ σοι δοκῇ.
τόλμησον, ἴθι, χώρησον, ἄγαμαι καρδίας.
ΧΟ. τί δράσεις; τί φήσεις; ἀλλ' ἴσθι νυν
ἀναίσχυντος ὢν σιδηροῦς τ' ἀνήρ,
ὅστις παρασχὼν τῇ πόλει τὸν αὐχένα
ἅπασι μέλλεις εἷς λέγειν τἀναντία.
ἁνὴρ οὐ τρέμει τὸ πρᾶγμ'. εἶά νυν,
ἐπειδήπερ αὐτὸς αἱρεῖ, λέγε.
ΔΙ. μή μοι φθονήσητ' ἄνδρες οἱ θεώμενοι,
εἰ πτωχὸς ὢν ἔπειτ' ἐν Ἀθηναίοις λέγειν
μέλλω περὶ τῆς πόλεως, τρυγῳδίαν ποιῶν.
τὸ γὰρ δίκαιον οἶδε καὶ τρυγῳδία.
ἐγὼ δὲ λέξω δεινὰ μὲν δίκαια δέ.
οὐ γάρ με νῦν γε διαβαλεῖ Κλέων ὅτι
ξένων παρόντων τὴν πόλιν κακῶς λέγω.
αὐτοὶ γάρ ἐσμεν οὑπὶ Ληναίῳ τ' ἀγών,
κοὔπω ξένοι πάρεισιν· οὔτε γὰρ φόροι
ἥκουσιν οὔτ' ἐκ τῶν πόλεων οἱ ξύμμαχοι·
ἀλλ' ἐσμὲν αὐτοὶ νῦν γε περιεπτισμένοι·
τοὺς γὰρ μετοίκους ἄχυρα τῶν ἀστῶν λέγω.
ἐγὼ δὲ μισῶ μὲν Λακεδαιμονίους σφόδρα,
καὐτοῖς ὁ Ποσειδῶν οὑπὶ Ταινάρῳ θεὸς
σείσας ἅπασιν ἐμβάλοι τὰς οἰκίας·
κἀμοὶ γάρ ἐστιν ἀμπέλια κεκομμένα.
ἀτὰρ, φίλοι γὰρ οἱ παρόντες ἐν λόγῳ,
τί ταῦτα τοὺς Λάκωνας αἰτιώμεθα;
ἡμῶν γὰρ ἄνδρες, οὐχὶ τὴν πόλιν λέγω,
μέμνησθε τοῦθ' ὅτι οὐχὶ τὴν πόλιν λέγω,
ἀλλ' ἀνδράρια μοχθηρά, παρακεκομμένα,
ἄτιμα καὶ παράσημα καὶ παράξενα,
ἐσυκοφάντει Μεγαρέων τὰ χλανίσκια·
κεἴ που σίκυον ἴδοιεν ἢ λαγῴδιον

ἢ χοιρίδιον ἢ σκόροδον ἢ χόνδρους ἅλας,
ταῦτ᾽ ἦν Μεγαρικὰ κἀπέπρατ᾽ αὐθημερόν.
καὶ ταῦτα μὲν δὴ σμικρὰ κἀπιχώρια,
πόρνην δὲ Σιμαίθαν ἰόντες Μέγαράδε
νεανίαι κλέπτουσι μεθυσοκότταβοι·
κᾆθ᾽ οἱ Μεγαρῆς ὀδύναις πεφυσιγγωμένοι
ἀντεξέκλεψαν Ἀσπασίας πόρνα δύο·
κἀκεῖθεν ἀρχὴ τοῦ πολέμου κατερράγη
Ἕλλησι πᾶσιν ἐκ τριῶν λαικαστριῶν.
ἐντεῦθεν ὀργῇ Περικλέης οὐλύμπιος
ἤστραπτ᾽, ἐβρόντα, ξυνεκύκα τὴν Ἑλλάδα,
ἐτίθει νόμους ὥσπερ σκόλια γεγραμμένους,
ὡς χρὴ Μεγαρέας μήτε γῇ μήτ᾽ ἐν ἀγορᾷ
μήτ᾽ ἐν θαλάττῃ μήτ᾽ ἐν ἠπείρῳ μένειν.
ἐντεῦθεν οἱ Μεγαρῆς, ὅτε δὴ ᾽πείνων βάδην,
Λακεδαιμονίων ἐδέοντο τὸ ψήφισμ᾽ ὅπως
μεταστραφείη τὸ διὰ τὰς λαικαστρίας·
οὐκ ἠθέλομεν δ᾽ ἡμεῖς δεομένων πολλάκις.
κἀντεῦθεν ἤδη πάταγος ἦν τῶν ἀσπίδων.
ἐρεῖ τις, οὐ χρῆν· ἀλλὰ τί ἐχρῆν εἴπατε.
φέρ᾽ εἰ Λακεδαιμονίων τις ἐκπλεύσας σκάφει
ἀπέδοτο φήνας κυνίδιον Σεριφίων,
καθῆσθ᾽ ἂν ἐν δόμοισιν; ἢ πολλοῦ γε δεῖ·
καὶ κάρτα μέντἂν εὐθέως καθείλκετε
τριακοσίας ναῦς, ἦν δ᾽ ἂν ἡ πόλις πλέα
θορύβου στρατιωτῶν, περὶ τριηράρχου βοῆς,
μισθοῦ διδομένου, παλλαδίων χρυσουμένων,
στοιᾶς στεναχούσης, σιτίων μετρουμένων,
ἀσκῶν, τροπωτήρων, κάδους ὠνουμένων,
σκορόδων ἐλαῶν κρομμύων ἐν δικτύοις,
στεφάνων, τριχίδων, αὐλητρίδων, ὑπωπίων·
τὸ νεώριον δ᾽ αὖ κωπέων πλατουμένων,

τύλων ψοφούντων, θαλαμιῶν τροπουμένων,
αὐλῶν κελευστῶν, νιγλάρων, συριγμάτων.
ταῦτ᾽ οἶδ᾽ ὅτι ἂν ἔδρατε· τὸν δὲ Τήλεφον
οὐκ οἰόμεσθα; νοῦς ἄρ᾽ ἡμῖν οὐκ ἔνι.

ΗΜΙΧΟΡΙΟΝ α΄.

ἄληθες, ὦπίτριπτε καὶ μιαρώτατε;
ταυτὶ σὺ τολμᾷς πτωχὸς ὢν ἡμᾶς λέγειν,
καὶ συκοφάντης εἴ τις ἦν ὠνείδισας;

ΗΜΙΧΟΡΙΟΝ β΄.

νὴ τὸν Ποσειδῶ καὶ λέγει γ᾽ ἅπερ λέγει
δίκαια πάντα κοὐδὲν αὐτῶν ψεύδεται.
ΗΜ. α΄. εἶτ᾽ εἰ δίκαια, τοῦτον εἰπεῖν αὔτ᾽ ἐχρῆν;
ἀλλ᾽ οὐδὲ χαίρων ταῦτα τολμήσει λέγειν.
ΗΜ. β΄. οὗτος σὺ ποῖ θεῖς; οὐ μενεῖς; ὡς εἰ θενεῖς
τὸν ἄνδρα τοῦτον, αὐτὸς ἀρθήσει τάχα.
ΗΜ. α΄. ἰὼ Λάμαχ᾽ ὦ βλέπων ἀστραπάς,
βοήθησον, ὦ γοργολόφα, φανείς,
ἰὼ Λάμαχ᾽, ὦ φίλ᾽, ὦ φυλέτα·
εἴτε τις ἔστι ταξίαρχος τις ἢ
τειχομάχας ἀνήρ, βοηθησάτω
τις ἀνύσας. ἐγὼ γὰρ ἔχομαι μέσος.

ΛΑΜΑΧΟΣ.

πόθεν βοῆς ἤκουσα πολεμιστηρίας;
ποῖ χρὴ βοηθεῖν; ποῖ κυδοιμὸν ἐμβαλεῖν;
τίς Γοργόν᾽ ἐξήγειρεν ἐκ τοῦ σάγματος;
ΗΜ. β΄. ὦ Λάμαχ᾽ ἥρως, τῶν λόφων καὶ τῶν λόχων.
ΗΜ. α΄. ὦ Λάμαχ᾽, οὐ γὰρ οὗτος ἄνθρωπος πάλαι
ἅπασαν ἡμῶν τὴν πόλιν κακορροθεῖ;
ΛΑ. οὗτος σὺ τολμᾷς πτωχὸς ὢν λέγειν τάδε;

ΔΙ. ὦ Λάμαχ' ἥρως, ἀλλὰ συγγνώμην ἔχε,
εἰ πτωχὸς ὢν εἶπόν τι κἀστωμυλάμην.
ΛΑ. τί δ' εἶπας ἡμᾶς; οὐκ ἐρεῖς; ΔΙ. οὐκ οἶδά πω·
ὑπὸ τοῦ δέους γὰρ τῶν ὅπλων ἰλιγγιῶ.
ἀλλ' ἀντιβολῶ σ', ἀπένεγκέ μου τὴν μορμόνα.
ΛΑ. ἰδού. ΔΙ. παράθες νυν ὑπτίαν αὐτὴν ἐμοί.
ΛΑ. κεῖται. ΔΙ. φέρε νυν ἀπὸ τοῦ κράνους μοι τὸ πτερόν.
ΛΑ. τουτὶ πτίλον σοι. ΔΙ. τῆς κεφαλῆς νύν μου λαβοῦ,
ἵν' ἐξεμέσω· βδελύττομαι γὰρ τοὺς λόφους.
ΛΑ. οὗτος τί δράσεις; τῷ πτίλῳ μέλλεις ἐμεῖν;
ΔΙ. πτίλον γάρ ἐστιν; εἰπέ μοι, τίνος ποτὲ
ὄρνιθός ἐστιν; ἆρα κομπολακύθου;
ΛΑ. οἴμ' ὡς τεθνήξεις. ΔΙ. μηδαμῶς ὦ Λάμαχε·
οὐ γὰρ κατ' ἰσχύν ἐστιν· εἰ δ' ἰσχυρὸς εἶ,
τί μ' οὐκ ἀπεψίλωσας; εὔοπλος γὰρ εἶ.
ΛΑ. ταυτὶ λέγεις σὺ τὸν στρατηγὸν πτωχὸς ὤν;
ΔΙ. ἐγὼ γάρ εἰμι πτωχός; ΛΑ. ἀλλὰ τίς γὰρ εἶ;
ΔΙ. ὅστις; πολίτης χρηστός, οὐ σπουδαρχίδης,
ἀλλ' ἐξ ὅτου περ ὁ πόλεμος, στρατωνίδης,
σὺ δ' ἐξ ὅτου περ ὁ πόλεμος, μισθαρχίδης.
ΛΑ. ἐχειροτόνησαν γάρ με—ΔΙ. κόκκυγές γε τρεῖς.
ταῦτ' οὖν ἐγὼ βδελυττόμενος ἐσπεισάμην,
ὁρῶν πολιοὺς μὲν ἄνδρας ἐν ταῖς τάξεσιν,
νεανίας δ' οἵους σὺ διαδεδρακότας,
τοὺς μὲν ἐπὶ Θρᾴκης μισθοφοροῦντας τρεῖς δραχμάς,
Τισαμενοφαινίππους, Πανουργιππαρχίδας·
ἑτέρους δὲ παρὰ Χάρητι τοὺς δ' ἐν Χαόσιν,
Γερητοθεοδώρους Διομειαλαζόνας,
τοὺς δ' ἐν Καμαρίνῃ κἀν Γέλᾳ κἀν Καταγέλᾳ.
ΛΑ. ἐχειροτονήθησαν γάρ. ΔΙ. αἴτιον δὲ τί
ὑμᾶς μὲν ἀεὶ μισθοφορεῖν ἁμηγέπη,

τωνδὶ δὲ μηδέν᾽; ἐτεόν, ὦ Μαριλάδη,
ἤδη πεπρέσβευκας σὺ πολιὸς ὢν ἔνη;
ἀνένευσε· καίτοι γ᾽ ἐστὶ σώφρων κἀργάτης.
τί δαὶ Δράκυλλος ἢ Εὐφορίδης ἢ Πρινίδης;
εἶδέν τις ὑμῶν τἀκβάταν᾽ ἢ τοὺς Χαόνας;
οὔ φασιν. ἀλλ᾽ ὁ Κοισύρας καὶ Λάμαχος,
οἷς ὑπ᾽ ἐράνου τε καὶ χρεῶν πρῴην ποτέ,
ὥσπερ ἀπόνιπτρον ἐκχέοντες ἑσπέρας,
ἅπαντες 'ἐξίστω' παρῄνουν οἱ φίλοι.
ΛΑ. ὦ δημοκρατία, ταῦτα δῆτ᾽ ἀνασχετά;
ΔΙ. οὐ δῆτ᾽, ἐὰν μὴ μισθοφορῇ γε Λάμαχος.
ΛΑ. ἀλλ᾽ οὖν ἐγὼ μὲν πᾶσι Πελοποννησίοις
ἀεὶ πολεμήσω καὶ ταράξω πανταχῇ
καὶ ναυσὶ καὶ πεζοῖσι κατὰ τὸ καρτερόν.
ΔΙ. ἐγὼ δὲ κηρύττω γε Πελοποννησίοις
ἅπασι καὶ Μεγαρεῦσι καὶ Βοιωτίοις
πωλεῖν ἀγοράζειν πρὸς ἐμέ, Λαμάχῳ δὲ μή.
ΧΟ. ἀνὴρ νικᾷ τοῖσι λόγοισιν, καὶ τὸν δῆμον μεταπείθει
περὶ τῶν σπονδῶν. ἀλλ᾽ ἀποδύντες τοῖς ἀναπαίστοις ἐπίωμεν.
ἐξ οὗ γε χοροῖσιν ἐφέστηκεν τρυγικοῖς ὁ διδάσκαλος ἡμῶν,
οὔπω παρέβη πρὸς τὸ θέατρον λέξων ὡς δεξιός ἐστιν·
διαβαλλόμενος δ᾽ ὑπὸ τῶν ἐχθρῶν ἐν Ἀθηναίοις ταχυβούλοις,
ὡς κωμῳδεῖ τὴν πόλιν ἡμῶν καὶ τὸν δῆμον καθυβρίζει,
ἀποκρίνεσθαι δεῖται νυνὶ πρὸς Ἀθηναίους μεταβούλους.
φησὶν δ᾽ εἶναι πολλῶν ἀγαθῶν ἄξιος ὑμῖν ὁ ποιητής,
παύσας ὑμᾶς ξενικοῖσι λόγοις μὴ λίαν ἐξαπατᾶσθαι,
μήδ᾽ ἥδεσθαι θωπευομένους μήδ᾽ εἶναι χαυνοπολίτας.

πρότερον δ' ὑμᾶς ἀπὸ τῶν πόλεων οἱ πρέσβεις ἐξαπατῶντες
πρῶτον μὲν ἰοστεφάνους ἐκάλουν· κἀπειδὴ τοῦτό τις εἴποι,
εὐθὺς διὰ τοὺς στεφάνους ἐπ' ἄκρων τῶν πυγιδίων ἐκάθησθε.
εἰ δέ τις ὑμᾶς ὑποθωπεύσας λιπαρὰς καλέσειεν Ἀθήνας,
ηὕρετο πᾶν ἂν διὰ τὰς λιπαράς, ἀφύων τιμὴν περιάψας.
ταῦτα ποιήσας πολλῶν ἀγαθῶν αἴτιος ὑμῖν γεγένηται,
καὶ τοὺς δήμους ἐν ταῖς πόλεσιν δείξας ὡς δημοκρατοῦνται.
τοιγάρτοι νῦν ἐκ τῶν πόλεων τὸν φόρσν ὑμῖν ἀπάγοντες
ἥξουσιν, ἰδεῖν ἐπιθυμοῦντες τὸν ποιητὴν τὸν ἄριστον,
ὅστις παρεκινδύνευσ' εἰπεῖν ἐν Ἀθηναίοις τὰ δίκαια.
οὕτω δ' αὐτοῦ περὶ τῆς τόλμης ἤδη πόρρω κλέος ἥκει,
ὅτε καὶ βασιλεύς, Λακεδαιμονίων τὴν πρεσβείαν βασανίζων,
ἠρώτησεν πρῶτα μὲν αὐτοὺς πότεροι ταῖς ναυσὶ κρατοῦσιν,
εἶτα δὲ τοῦτον τὸν ποιητὴν ποτέρους εἴποι κακὰ πολλά·
τούτους γὰρ ἔφη τοὺς ἀνθρώπους πολὺ βελτίους γεγενῆσθαι
κἀν τῷ πολέμῳ πολὺ νικήσειν, τοῦτον ξύμβουλον ἔχοντας.
διὰ ταῦθ' ὑμᾶς Λακεδαιμόνιοι τὴν εἰρήνην προκαλοῦνται

καὶ τὴν Αἴγιναν ἀπαιτοῦσιν· καὶ τῆς νήσου μὲν ἐκείνης
οὐ φροντίζουσ', ἀλλ' ἵνα τοῦτον τὸν ποιητὴν ἀφέλωνται.
ἀλλ' ὑμεῖς τοι μή ποτ' ἀφῆθ'· ὡς κωμῳδήσει τὰ δίκαια·
φησὶν δ' ὑμᾶς πολλὰ διδάξειν ἀγάθ', ὥστ' εὐδαίμονας εἶναι,
οὐ θωπεύων οὐδ' ὑποτείνων μισθοὺς οὐδ' ἐξαπατύλλων,
οὐδὲ πανουργῶν οὐδὲ κατάρδων, ἀλλὰ τὰ βέλτιστα διδάσκων.
πρὸς ταῦτα Κλέων καὶ παλαμάσθω
καὶ πᾶν ἐπ' ἐμοὶ τεκταινέσθω.
τὸ γὰρ εὖ μετ' ἐμοῦ καὶ τὸ δίκαιον
ξύμμαχον ἔσται, κοὐ μή ποθ' ἁλῶ
περὶ τὴν πόλιν ὢν ὥσπερ ἐκεῖνος
δειλὸς καὶ λακαταπύγων.
δεῦρο Μοῦσ' ἐλθὲ φλεγυρὰ πυρὸς ἔχουσα μένος ἔντονος Ἀχαρνική,
οἷον ἐξ ἀνθράκων πρινίνων φέψαλος ἀνήλατ' ἐρεθιζόμενος οὐρίᾳ ῥιπίδι,
ἡνίκ' ἂν ἐπανθρακίδες ὦσι παρακείμεναι,
οἱ δὲ Θασίαν ἀνακυκῶσι λιπαράμπυκα,
οἱ δὲ μάττωσιν, οὕτω σοβαρὸν ἐλθὲ μέλος εὔτονον ἀγροικότερον
ὡς ἐμὲ λαβοῦσα τὸν δημότην.
οἱ γέροντες οἱ παλαιοὶ μεμφόμεσθα τῇ πόλει·
οὐ γὰρ ἀξίως ἐκείνων ὧν ἐναυμαχήσαμεν
γηροβοσκούμεσθ' ὑφ' ὑμῶν, ἀλλὰ δεινὰ πάσχομεν,
οἵτινες γέροντας ἄνδρας ἐμβαλόντες ἐς γραφὰς
ὑπὸ νεανίσκων ἐᾶτε καταγελᾶσθαι ῥητόρων,

οὐδὲν ὄντας, ἀλλὰ κωφοὺς καὶ παρεξηυλημένους,
οἷς Ποσειδῶν ἀσφάλειός ἐστιν ἡ βακτηρία·
τονθορύζοντες δὲ γήρᾳ τῷ λίθῳ προσέσταμεν,
οὐχ ὁρῶντες οὐδὲν εἰ μὴ τῆς δίκης τὴν ἠλύγην.
ὁ δὲ νεανίας ἑαυτῷ σπουδάσας ξυνηγορεῖν
ἐς τάχος παίει ξυνάπτων στρογγύλοις τοῖς ῥήμασιν·
κᾆτ᾽ ἀνελκύσας ἐρωτᾷ, σκανδάληθρ᾽ ἱστὰς ἐπῶν,
ἄνδρα Τιθωνὸν σπαράττων καὶ ταράττων καὶ κυκῶν.
ὁ δ᾽ ὑπὸ γήρως μασταρύζει, κᾆτ᾽ ὀφλὼν ἀπέρχεται·
εἶτα λύζει καὶ δακρύει καὶ λέγει πρὸς τοὺς φίλους
οὗ μ᾽ ἐχρῆν σορὸν πρίασθαι τοῦτ᾽ ὀφλὼν ἀπέρχομαι.
ταῦτα πῶς εἰκότα, γέροντ᾽ ἀπολέσαι πολιὸν ἄνδρα περὶ κλεψύδραν,
πολλὰ δὴ ξυμπονήσαντα καὶ θερμὸν ἀπομορξάμενον ἀνδρικὸν ἱδρῶτα δὴ καὶ πολύν,
ἄνδρ᾽ ἀγαθὸν ὄντα Μαραθῶνι περὶ τὴν πόλιν;
εἶτα Μαραθῶνι μὲν ὅτ᾽ ἦμεν ἐδιώκομεν·
νῦν δ᾽ ὑπ᾽ ἀνδρῶν πονηρῶν σφόδρα διωκόμεθα, κᾆτα πρὸς ἁλισκόμεθα.
πρὸς τάδε τίς ἀντερεῖ Μαρψίας;
τῷ γὰρ εἰκὸς ἄνδρα κυφὸν ἡλίκον Θουκυδίδην
ἐξολέσθαι συμπλακέντα τῇ Σκυθῶν ἐρημίᾳ,
τῷδε τῷ Κηφισοδήμῳ τῷ λάλῳ ξυνηγόρῳ;
ὥστ᾽ ἐγὼ μὲν ἠλέησα κἀπεμορξάμην ἰδὼν
ἄνδρα πρεσβύτην ὑπ᾽ ἀνδρὸς τοξότου κυκώμενον,
ὃς μὰ τὴν Δήμητρ᾽, ἐκεῖνος ἡνίκ᾽ ἦν Θουκυδίδης,
οὐδ᾽ ἂν αὐτὴν τὴν Ἀχαίαν ῥᾳδίως ἠνέσχετ᾽ ἄν,
ἀλλὰ κατεπάλαισε μέντἂν πρῶτον Εὐάθλους δέκα,
κατεβόησε δ᾽ ἂν κεκραγὼς τοξότας τρισχιλίους,
ὑπερετόξευσεν δ᾽ ἂν αὐτοῦ τοῦ πατρὸς τοὺς ξυγγενεῖς.
ἀλλ᾽ ἐπειδὴ τοὺς γέροντας οὐκ ἐᾶθ᾽ ὕπνου τυχεῖν,
ψηφίσασθε χωρὶς εἶναι τὰς γραφάς, ὅπως ἂν ᾖ

τῷ γέροντι μὲν γέρων καὶ νωδὸς ὁ ξυνήγορος,
τοῖς νέοισι δ' εὐρύπρωκτος καὶ λάλος χὼ Κλεινίου,
κἀξελαύνειν χρὴ τὸ λοιπόν, κἂν φύγῃ τις ζημιοῦν,
τὸν γέροντα τῷ γέροντι, τὸν νέον δὲ τῷ νέῳ.

ΔΙΚΑΙΟΠΟΛΙΣ. ΑΝΗΡ ΜΕΓΑΡΕΥΣ. ΚΟΡΑ.
ΧΟΡΟΣ.

ΔΙ. ὅροι μὲν ἀγορᾶς εἰσιν οἵδε τῆς ἐμῆς.
ἐνταῦθ' ἀγοράζειν πᾶσι Πελοποννησίοις
ἔξεστι καὶ Μεγαρεῦσι καὶ Βοιωτίοις,
ἐφ' ᾧτε πωλεῖν πρὸς ἐμέ, Λαμάχῳ δὲ μή.
ἀγορανόμους δὲ τῆς ἀγορᾶς καθίσταμαι
τρεῖς τοὺς λαχόντας τούσδ' ἱμάντας ἐκ Λεπρῶν.
ἐνταῦθα μήτε συκοφάντης εἰσίτω
μήτ' ἄλλος ὅστις Φασιανός ἐστ' ἀνήρ.
ἐγὼ δὲ τὴν στήλην καθ' ἣν ἐσπεισάμην
μέτειμ', ἵνα στήσω φανερὰν ἐν τἀγορᾷ.

ΜΕΓΑΡΕΥΣ.

ἀγορὰ 'ν Ἀθάναις χαῖρε Μεγαρεῦσιν φίλα.
ἐπόθουν τυ ναὶ τὸν φίλιον ᾆπερ ματέρα.
ἀλλ', ὦ πονηρὰ κώρι' ἀθλίου πατρός,
ἄμβατε ποττὰν μᾶδδαν, αἴ χ' εὕρητέ πα.
ἀκούετε δή, ποτέχετ' ἐμὶν τὰν γαστέρα·
πότερα πεπρᾶσθαι χρῄδδετ' ἢ πεινῆν κακῶς;
ΚΟ. πεπρᾶσθαι πεπρᾶσθαι.
ΜΕ. ἐγώνγα καὐτός φαμι. τίς δ' οὕτως ἄνους
ὃς ὑμέ κα πρίαιτο φανερὰν ζαμίαν;
ἀλλ' ἔστι γάρ μοι Μεγαρικά τις μαχανά.
χοίρως γὰρ ὑμὲ σκευάσας φασῶ φέρεν.

περίθεσθε τάσδε τὰς ὁπλὰς τῶν χοιρίων.
ὅπως δὲ δοξεῖτ' ἦμεν ἐξ ἀγαθᾶς ὑός·
ὡς ναὶ τὸν Ἑρμᾶν, αἴπερ ἰξεῖτ' οἴκαδις,
τὰ πρᾶτα πειρασεῖσθε τὰς λιμῶ κακῶς.
ἀλλ' ἀμφίθεσθε καὶ ταδὶ τὰ ῥυγχία,
κἤπειτεν ἐς τὸν σάκκον ὧδ' ἐσβαίνετε·
ὅπως δὲ γρυλλιξεῖτε καὶ κοΐξετε
χήσεῖτε φωνὰν χοιρίων μυστηρικῶν.
ἐγὼν δὲ καρυξῶ Δικαιόπολιν ὅπα.
Δικαιόπολι, ᾗ λῇς πρίασθαι χοιρία;
ΔΙ. τί; ἀνὴρ Μεγαρικός; ΜΕ. ἀγορασοῦντες ἵκομες.
ΔΙ. πῶς ἔχετε; ΜΕ. διαπεινᾶμες ἀεὶ ποττὸ πῦρ.
ΔΙ. ἀλλ' ἡδύ τοι νὴ τὸν Δί', ἢν αὐλὸς παρῇ.
τί δ' ἄλλο πράττεθ' οἱ Μεγαρῆς νῦν; ΜΕ. οἷα δή.
ὅκα μὲν ἐγὼν τηνῶθεν ἐμπορευόμαν,
ἄνδρες πρόβουλοι τοῦτ' ἔπρασσον τᾷ πόλι,
ὅπως τάχιστα καὶ κάκιστ' ἀπολοίμεθα.
ΔΙ. αὐτίκ' ἄρ' ἀπηλλάξεσθε πραγμάτων. ΜΕ. σά μάν;
ΔΙ. τί δ' ἄλλο Μεγαροῖ; πῶς ὁ σῖτος ὤνιος;
ΜΕ. παρ' ἁμὲ πολυτίματος, ᾇπερ τοὶ θεοί.
ΔΙ. ἅλας οὖν φέρεις; ΜΕ. οὐχ ὑμὲς αὐτῶν ἄρχετε;
ΔΙ. οὐδὲ σκόροδα; ΜΕ. ποῖα σκόροδ'; ὑμὲς τῶν ἀεί,
ὄκκ' ἐσβάλητε, τὼς ἀρωραῖοι μύες
πάσσακι τὰς ἄγλιθας ἐξορύσσετε.
ΔΙ. τί δαὶ φέρεις; ΜΕ. χοίρως ἐγώνγα μυστικάς.
ΔΙ. καλῶς λέγεις· ἐπίδειξον. ΜΕ. ἀλλὰ μὰν καλαί.
ἄντεινον αἰ λῇς· ὡς παχεῖα καὶ καλά.
ΔΙ. τουτὶ τί ἦν τὸ πρᾶγμα; ΜΕ. χοῖρος ναὶ Δία.
ΔΙ. τί λέγεις σύ; ποδαπὴ χοῖρος ἥδε; ΜΕ. Μεγαρικά.
ἢ οὐ χοῖρός ἐσθ' ἅδ'; ΔΙ. οὐκ ἔμοιγε φαίνεται.
ΜΕ. οὐ δεινά; θᾶσθε τῶδε τὰς ἀπιστίας·
οὔ φατι τάνδε χοῖρον ἦμεν. ἀλλὰ μάν,

αἰ λῇς, περίδου μοι περὶ θυμιτιδᾶν ἁλῶν,
αἰ μή 'στιν οὗτος χοῖρος Ἑλλάνων νόμῳ.
ἢ λῇς ἀκοῦσαι φθεγγομένας; ΔΙ. νὴ τοὺς θεοὺς
ἔγωγε. ΜΕ. φώνει δὴ τὺ ταχέως, χοιρίον.
οὐ χρῇσθα; σιγῇς ὦ κάκιστ' ἀπολουμένα;
πάλιν τὺ ἀποισῶ ναὶ τὸν Ἑρμᾶν οἴκαδις.
ΚΟ. κοῒ κοΐ.
ΜΕ. αὕτα 'στὶ χοῖρος; ΔΙ. νῦν γε χοῖρος φαίνεται.
ἤδη δ' ἄνευ τῆς μητρὸς ἐσθίοιεν ἄν;
ΜΕ. ναὶ τὸν Ποτιδᾶ καί κ' ἄνις γα τοῦ πατρός.
ΔΙ. τί δ' ἐσθίει μάλιστα; ΜΕ. πάνθ' ἅ κα διδῷς.
αὐτὸς δ' ἐρώτη. ΔΙ. χοῖρε χοῖρε. ΚΟ. κοῒ κοΐ.
ΔΙ. τρώγοις ἂν ἐρεβίνθους; ΚΟ. κοῒ κοῒ κοΐ.
ΔΙ. τί δαί; φιβάλεως ἰσχάδας; ΚΟ. κοῒ κοΐ.
ΔΙ. τί δέ; καὶ σὺ τρώγοις ἄν; ΚΟ. κοΐ, κοΐ, κοΐ.
ΔΙ. ὡς ὀξὺ πρὸς τὰς ἰσχάδας κεκράγατε.
ἐνεγκάτω τις ἔνδοθεν τῶν ἰσχάδων
τοῖς χοιριδίοισιν. ἆρα τρώξονται; βαβαί,
οἷον ῥοθιάζουσ' ὦ πολυτίμηθ' Ἡράκλεις.
ποδαπὰ τὰ χοιρί'; ὡς Τραγασαῖα φαίνεται.
ἀλλ' οὔτι πάσας κατέτραγον τὰς ἰσχάδας.
ΜΕ. ἐγὼν γὰρ αὐτᾶν τάνδε μίαν ἀνειλόμαν.
ΔΙ. νὴ τὸν Δί' ἀστείω γε τὼ βοσκήματε·
πόσου πρίωμαί σοι τὰ χοιρίδια; λέγε.
ΜΕ. τὸ μὲν ἅτερον τούτων σκορόδων τροπαλίδος,
τὸ δ' ἅτερον, αἰ λῇς, χοίνικος μόνας ἁλῶν.
ΔΙ. ὠνήσομαί σοι· περίμεν' αὐτοῦ. ΜΕ. ταῦτα δή.
Ἑρμᾶ 'μπολαῖε τὰν γυναῖκα τὰν ἐμὰν
οὕτω μ' ἀποδόσθαι τάν τ' ἐμαυτῶ ματέρα.

ΣΥΚΟΦΑΝΤΗΣ.

ὤνθρωπε ποδαπός; ΜΕ. χοιροπώλας Μεγαρικός.
ΣΥ. τὰ χοιρίδια τοίνυν ἐγὼ φανῶ ταδὶ
πολέμια καὶ σέ. ΜΕ. τοῦτ᾽ ἐκεῖν᾽, ἵκει πάλιν
ὅθενπερ ἀρχὰ τῶν κακῶν ἁμὶν ἔφυ.
ΣΥ. κλάων μεγαριεῖς. οὐκ ἀφήσεις τὸν σάκον;
ΜΕ. Δικαιόπολι Δικαιόπολι φαντάδδομαι.
ΔΙ. ὑπὸ τοῦ; τίς ὁ φαίνων σ᾽ ἐστίν; ἀγορανόμοι,
τοὺς συκοφάντας οὐ θύραζ᾽ ἐξείρξετε;
τί δὴ μαθὼν φαίνεις ἄνευ θρυαλλίδος;
ΣΥ. οὐ γὰρ φανῶ τοὺς πολεμίους; ΔΙ. κλάων γε σύ,
εἰ μὴ ᾽τέρωσε συκοφαντήσεις τρέχων.
ΜΕ. οἷον τὸ κακὸν ἐν ταῖς Ἀθάναις τοῦτ᾽ ἔνι.
ΔΙ. θάρρει Μεγαρίκ᾽· ἀλλ᾽ ἧς τὰ χοιρίδι᾽ ἀπέδου
τιμῆς, λαβὲ ταυτὶ τὰ σκόροδα καὶ τοὺς ἅλας,
καὶ χαῖρε πόλλ᾽. ΜΕ. ἀλλ᾽ ἁμὶν οὐκ ἐπιχώριον.
ΔΙ. πολυπραγμοσύνη νυν ἐς κεφαλὴν τράποιτ᾽ ἐμοί.
ΜΕ. ὦ χοιρίδια πειρῆσθε κἄνις τῶ πατρὸς
παίειν ἐφ᾽ ἁλὶ τὰν μᾶδδαν, αἴκα τις διδῷ.

ΧΟΡΟΣ.

εὐδαιμονεῖ γ᾽ ἄνθρωπος. οὐκ ἤκουσας οἷ προβαίνει
τὸ πρᾶγμα τοῦ βουλεύματος; καρπώσεται γὰρ ἁνὴρ
ἐν τἀγορᾷ καθήμενος·
κἂν εἰσίῃ τις Κτησίας
ἢ συκοφάντης ἄλλος, οἰ-
μώζων καθεδεῖται·
οὐδ᾽ ἄλλος ἀνθρώπων ὑποψωνῶν σε πημανεῖ τι·
οὐδ᾽ ἐξομόρξεται Πρέπις τὴν εὐρυπρωκτίαν σοι,
οὐδ᾽ ὠστιεῖ Κλεωνύμῳ·

χλαῖναν δ' ἔχων φανὴν δίει,
κοὐ ξυντυχών σ' Ὑπέρβολος
δικῶν ἀναπλήσει·
οὐδ' ἐντυχὼν ἐν τἀγορᾷ πρόσεισί σοι βαδίζων
Κρατῖνος ἀποκεκαρμένος μοιχὸν μιᾷ μαχαίρᾳ,
ὁ περιπόνηρος Ἀρτέμων,
ὁ ταχὺς ἄγαν τὴν μουσικήν,
ὄζων κακὸν τῶν μασχαλῶν
πατρὸς Τραγασαίου·
οὐδ' αὖθις αὖ σε σκώψεται Παύσων ὁ παμπόνηρος,
Λυσίστρατός τ' ἐν τἀγορᾷ, Χολαργέων ὄνειδος,
ὁ περιαλουργὸς τοῖς κακοῖς,
ῥιγῶν τε καὶ πεινῶν ἀεὶ
πλεῖν ἢ τριάκονθ' ἡμέρας
τοῦ μηνὸς ἑκάστου.

ΑΝΗΡ ΒΟΙΩΤΟΣ. ΔΙΚΑΙΟΠΟΛΙΣ. ΧΟΡΟΣ.

ΒΟ. ἴττω Ἡρακλῆς, ἔκαμόν γα τὰν τύλαν κακῶς.
κατάθου τὺ τὰν γλάχων' ἀτρέμας Ἰσμηνία·
ὑμὲς δ', ὅσοι Θείβαθεν αὐληταὶ πάρα,
τοῖς ὀστίνοις φυσῆτε τὸν πρωκτὸν κυνός.
ΔΙ. παῦ' ἐς κόρακας. οἱ σφῆκες οὐκ ἀπὸ τῶν θυρῶν;
πόθεν προσέπτανθ' οἱ κακῶς ἀπολούμενοι
ἐπὶ τὴν θύραν μοι Χαιριδῆς βομβαύλιοι;
ΒΟ. νεὶ τὸν Ἰόλαον ἐπιχαρίττως γ' ὦ ξένε·
Θείβαθε γὰρ φυσάντες ἐξόπισθέ μου
τἄνθεια τᾶς γλάχωνος ἀπέκιξαν χαμαί.
ἀλλ' εἴ τι βούλει, πρίασο τῶν ἐγὼ φέρω
τῶν ὀρταλίχων ἢ τῶν τετραπτερυλλίδων.
ΔΙ. ὦ χαῖρε κολλικοφάγε Βοιωτίδιον.
τί φέρεις; ΒΟ. ὅσ' ἐστὶν ἀγαθὰ Βοιωτοῖς ἁπλῶς,

ὀρίγανον γλάχω ψιάθως θρυαλλίδας
νάσσας κολοιὼς ἀτταγᾶς φαλαρίδας
τροχίλως κολύμβως. ΔΙ. ὡσπερεὶ χειμὼν ἄρα
ὀρνιθίας ἐς τὴν ἀγορὰν ἐλήλυθας.
ΒΟ. καὶ μὰν φέρω χᾶνας λαγὼς ἀλώπεκας
σκάλοπας ἐχίνως αἰελούρως πικτίδας
ἰκτίδας ἐνύδριας, ἐγχέλεις Κωπαΐδας.
ΔΙ. ὦ τερπνότατον σὺ τέμαχος ἀνθρώποις φέρων,
δός μοι προσειπεῖν, εἰ φέρεις τὰς ἐγχέλεις.
ΒΟ. πρέσβειρα πεντήκοντα Κωπᾴδων κορᾶν,
ἔκβαθι τῷδε κἠπιχάριτται τῷ ξένῳ.
ΔΙ. ὦ φιλτάτη σὺ καὶ πάλαι ποθουμένη,
ἦλθες ποθεινὴ μὲν τρυγῳδικοῖς χοροῖς,
φίλη δὲ Μορύχῳ. δμῶες ἐξενέγκατε
τὴν ἐσχάραν μοι δεῦρο καὶ τὴν ῥιπίδα.
σκέψασθε παῖδες τὴν ἀρίστην ἔγχελυν,
ἥκουσαν ἕκτῳ μόλις ἔτει ποθουμένην·
προσείπατ' αὐτὴν ὦ τέκν'· ἄνθρακας δ' ἐγὼ
ὑμῖν παρέξω τῆσδε τῆς ξένης χάριν.
ἀλλ' ἔκφερ' αὐτήν· μηδὲ γὰρ θανών ποτε
σοῦ χωρὶς εἴην ἐντετευτλανωμένης.
ΒΟ. ἐμοὶ δὲ τιμὰ τᾶσδε πᾶ γενήσεται;
ΔΙ. ἀγορᾶς τέλος ταύτην γέ που δώσεις ἐμοί·
ἀλλ' εἴ τι πωλεῖς τῶνδε τῶν ἄλλων λέγε.
ΒΟ. ἰώνγα ταῦτα πάντα. ΔΙ. φέρε πόσου λέγεις;
ἢ φορτί' ἕτερ' ἐνθένδ' ἐκεῖσ' ἄξεις; ΒΟ. ἰὼν
ὅ τι γ' ἔστ' Ἀθάναις, ἐν Βοιωτοῖσιν δὲ μή.
ΔΙ. ἀφύας ἄρ' ἄξεις πριάμενος Φαληρικὰς
ἢ κέραμον. ΒΟ. ἀφύας ἢ κέραμον; ἀλλ' ἔντ' ἐκεῖ·
ἀλλ' ὅ τι παρ' ἁμῖν μή 'στι, τᾶδε δ' αὖ πολύ.
ΔΙ. ἐγῷδα τοίνυν· συκοφάντην ἔξαγε
ὥσπερ κέραμον ἐνδησάμενος. ΒΟ. νεὶ τὼ σιὼ

λάβοιμι μένταν κέρδος ἀγαγὼν καὶ πολύ,
ἅπερ πίθακον ἀλιτρίας πολλᾶς πλέων.
ΔΙ. καὶ μὴν ὁδὶ Νίκαρχος ἔρχεται φανῶν.
ΒΟ. μικκός γα μᾶκος οὗτος. ΔΙ. ἀλλ' ἅπαν κακόν.

ΝΙΚΑΡΧΟΣ.

ταυτὶ τίνος τὰ φορτί' ἐστί; ΒΟ. τῶδ' ἐμὰ
Θείβαθεν, ἴττω Δεύς. ΝΙ. ἐγὼ τοίνυν ὁδὶ
φαίνω πολέμια ταῦτα. ΒΟ. τί δὲ κακὸν παθὼν
ὀρναπετίοισι πόλεμον ἤρα καὶ μάχαν;
ΝΙ. καὶ σέ γε φανῶ πρὸς τοῖσδε. ΒΟ. τί ἀδικειμένος;
ΝΙ. ἐγὼ φράσω σοι τῶν περιεστώτων χάριν.
ἐκ τῶν πολεμίων εἰσάγεις θρυαλλίδα.
ΔΙ. ἔπειτα φαίνεις δῆτα διὰ θρυαλλίδα;
ΝΙ. αὕτη γὰρ ἐμπρήσειεν ἂν τὸ νεώριον.
ΔΙ. νεώριον θρυαλλίς; οἴμοι· τίνι τρόπῳ;
ΝΙ. ἐνθεὶς ἂν ἐς τίφην ἀνὴρ Βοιώτιος
ἅψας ἂν ἐσπέμψειεν ἐς τὸ νεώριον
δι' ὑδρορρόας, βορέαν ἐπιτηρήσας μέγαν.
κεἴπερ λάβοιτο τῶν νεῶν τὸ πῦρ ἅπαξ,
σελαγοῖντ' ἂν εὐθύς. ΔΙ. ὦ κάκιστ' ἀπολούμενε,
σελαγοῖντ' ἂν ὑπὸ τίφης τε καὶ θρυαλλίδος;
ΝΙ. μαρτύρομαι. ΔΙ. ξυλλάμβαν' αὐτοῦ τὸ στόμα·
δός μοι φορυτόν, ἵν' αὐτὸν ἐνδήσω φέρων
ὥσπερ κέραμον, ἵνα μὴ καταγῇ φορούμενος.
ΧΟ. ἔνδησον, ὦ βέλτιστε, τῷ
ξένῳ καλῶς τὴν ἐμπολὴν
οὕτως ὅπως
ἂν μὴ φέρων κατάξῃ.
ΔΙ. ἐμοὶ μελήσει ταῦτ', ἐπεί
τοι καὶ ψοφεῖ λάλον τι καὶ

πυρορραγὲς
κἄλλως θεοῖσιν ἐχθρόν.
ΧΟ. τί χρήσεταί ποτ᾽ αὐτῷ;
ΔΙ. πάγχρηστον ἄγγος ἔσται,
κρατὴρ κακῶν, τριπτὴρ δικῶν,
φαίνειν ὑπευθύνους λυχνοῦ-
χος καὶ κύλιξ
τὰ πράγματ᾽ ἐγκυκᾶσθαι.
ΧΟ. πῶς δ᾽ ἂν πεποιθοίη τις ἀγ-
γείῳ τοιούτῳ χρώμενος
κατ᾽ οἰκίαν
τοσόνδ᾽ ἀεὶ ψοφοῦντι;
ΔΙ. ἰσχυρόν ἐστιν ὠγάθ᾽, ὥστ᾽
οὐκ ἂν καταγείη ποτ᾽, εἴ-
περ ἐκ ποδῶν
κατωκάρα κρέμαιτο.
ΧΟ. ἤδη καλῶς ἔχει σοι.
ΒΟ. μέλλω γέ τοι θερίδδεν.
ΧΟ. ἀλλ᾽, ὦ ξένων βέλτιστε, συν-
θέριζε καὶ πρόσβαλλ᾽ ὅποι
βούλει φέρων
πρὸς πάντα συκοφάντην.
ΔΙ. μόλις γ᾽ ἐνέδησα τὸν κακῶς ἀπολούμενον.
αἶρου λαβὼν τὸν κέραμον, ὦ Βοιώτιε.
ΒΟ. ὑπόκυπτε τὰν τύλαν ἰών, Ἰσμήνιχε,
χὤπως κατοίσεις αὐτὸν εὐλαβούμενος.
ΔΙ. πάντως μὲν οἴσεις οὐδὲν ὑγιές, ἀλλ᾽ ὅμως·
κἂν τοῦτο κερδάνῃς ἄγων τὸ φορτίον,
εὐδαιμονήσεις συκοφαντῶν γ᾽ οὕνεκα.

ΘΕΡΑΠΩΝ ΛΑΜΑΧΟΥ.

Δικαιόπολι. ΔΙ. τί ἔστι; τί με βωστρεῖς; ΘΕ. ὅ τι;
ἐκέλευε Λάμαχός σε ταυτησὶ δραχμῆς
ἐς τοὺς Χόας αὑτῷ μεταδοῦναι τῶν κιχλῶν,
τριῶν δραχμῶν δ' ἐκέλευε Κωπᾷδ' ἔγχελυν.
ΔΙ. ὁ ποῖος οὗτος Λάμαχος τὴν ἔγχελυν;
ΘΕ. ὁ δεινός, ὁ ταλαύρινος, ὃς τὴν Γοργόνα
πάλλει κραδαίνων τρεῖς κατασκίους λόφους.
ΔΙ. οὐκ ἂν μὰ Δί' εἰ δοίη γέ μοι τὴν ἀσπίδα·
ἀλλ' ἐπὶ ταρίχει τοὺς λόφους κραδαινέτω·
ἢν δ' ἀπολιγαίνῃ, τοὺς ἀγορανόμους καλῶ.
ἐγὼ δ' ἐμαυτῷ τόδε λαβὼν τὸ φορτίον
εἴσειμ' ὑπαὶ πτερύγων κιχλᾶν καὶ κοψίχων.

ΧΟΡΟΣ.

εἶδες ὦ εἶδες, ὦ πᾶσα πόλι, τὸν φρόνιμον ἄνδρα τὸν ὑπέρσοφον,
οἷ' ἔχει σπεισάμενος ἐμπορικὰ χρήματα διεμπολᾶν,
ὧν τὰ μὲν ἐν οἰκίᾳ χρήσιμα, τὰ δ' αὖ πρέπει χλιαρὰ κατεσθίειν.
αὐτόματα πάντ' ἀγαθὰ τῷδέ γε πορίζεται.
οὐδέποτ' ἐγὼ Πόλεμον οἴκαδ' ὑποδέξομαι,
οὐδὲ παρ' ἐμοί ποτε τὸν Ἁρμόδιον ᾄσεται
ξυγκατακλινείς, ὅτι παροίνιος ἀνὴρ ἔφυ,
ὅστις ἐπὶ πάντ' ἀγάθ' ἔχοντας ἐπικωμάσας
εἰργάσατο πάντα κακά, κἀνέτρεπε κἀξέχει
κἀμάχετο καὶ προσέτι πολλὰ προκαλουμένου
'πῖνε κατάκεισο λαβὲ τήνδε φιλοτησίαν,'
τὰς χάρακας ἧπτε πολὺ μᾶλλον ἔτι τῷ πυρί,
ἐξέχει θ' ἡμῶν βίᾳ τὸν οἶνον ἐκ τῶν ἀμπέλων.
. . . ταί τ' ἐπὶ τὸ δεῖπνον ἅμα καὶ μεγάλα δὴ φρονεῖ,

τοῦ βίου δ' ἐξέβαλε δεῖγμα τάδε τὰ πτερὰ πρὸ τῶν θυρῶν.
ὦ Κύπριδι τῇ καλῇ καὶ Χάρισι ταῖς φιλαῖς ξύντροφε Διαλλαγή,
ὡς καλὸν ἔχουσα τὸ πρόσωπον ἄρ' ἐλάνθανες.
πῶς ἂν ἐμὲ καὶ σέ τις Ἔρως ξυναγάγοι λαβών,
ὥσπερ ὁ γεγραμμένος ἔχων στέφανον ἀνθέμων.
ἦ πάνυ γερόντιον ἴσως νενόμικάς με σύ;
ἀλλά σε λαβὼν τρία δοκῶ γ' ἂν ἔτι προσβαλεῖν·
πρῶτα μὲν ἂν ἀμπελίδος ὄρχον ἐλάσαι μακρόν,
εἶτα παρὰ τόνδε νέα μοσχίδια συκίδων,
καὶ τὸ τρίτον ἡμερίδος ὄρχον, ὁ γέρων ὁδί,
καὶ περὶ τὸ χωρίον ἐλᾷδας ἅπαν ἐν κύκλῳ,
ὥστ' ἀλείφεσθαί σ' ἀπ' αὐτῶν κἀμὲ ταῖς νουμηνίαις.

ΚΗΡΥΞ. ΔΙΚΑΙΟΠΟΛΙΣ. ΧΟΡΟΣ.

ΚΗ. ἀκούετε λεῴ· κατὰ τὰ πάτρια τοὺς χόας
πίνειν ὑπὸ τῆς σάλπιγγος· ὃς δ' ἂν ἐκπίῃ
πρώτιστος, ἀσκὸν Κτησιφῶντος λήψεται.
ΔΙ. ὦ παῖδες ὦ γυναῖκες οὐκ ἠκούσατε;
τί δρᾶτε; τοῦ κήρυκος οὐκ ἀκούετε;
ἀναβράττετ' ἐξοπτᾶτε τρέπετ' ἀφέλκετε
τὰ λαγῷα ταχέως, τοὺς στεφάνους ἀνείρετε.
φέρε τοὺς ὀβελίσκους, ἵν' ἀναπείρω τὰς κίχλας.
ΧΟ. ζηλῶ σε τῆς εὐβουλίας,
μᾶλλον δὲ τῆς εὐωχίας
ἄνθρωπε τῆς παρούσης.
ΔΙ. τί δῆτ' ἐπειδὰν τὰς κίχλας ὀπτωμένας ἴδητε;
ΧΟ. οἶμαί σε καὶ τοῦτ' εὖ λέγειν. ΔΙ. τὸ πῦρ ὑποσκάλευε.
ΧΟ. ἤκουσας ὡς μαγειρικῶς
κομψῶς τε καὶ δειπνητικῶς
αὑτῷ διακονεῖται;

ΓΕΩΡΓΟΣ.

ΓΕ. οἴμοι τάλας. ΔΙ. ὦ Ἡράκλεις τίς οὑτοσί;
ΓΕ. ἀνὴρ κακοδαίμων. ΔΙ. κατὰ σεαυτόν νυν τρέπου.
ΓΕ. ὦ φίλτατε, σπονδαὶ γάρ εἰσι σοὶ μόνῳ,
μέτρησον εἰρήνης τί μοι, κἂν πέντ' ἔτη.
ΔΙ. τί δ' ἔπαθες; ΓΕ. ἐπετρίβην ἀπολέσας τὼ βόε.
ΔΙ. πόθεν; ΓΕ. ἀπὸ Φυλῆς ἔλαβον οἱ Βοιώτιοι.
ΔΙ. ὦ τρισκακόδαιμον εἶτα λευκὸν ἀμπέχει;
ΓΕ. καὶ ταῦτα μέντοι νὴ Δί' ὥπερ μ' ἐτρεφέτην
ἐν πᾶσι βολίτοις. ΔΙ. εἶτα νυνὶ τοῦ δέει;
ΓΕ. ἀπόλωλα τὠφθαλμὼ δακρύων τὼ βόε.
ἀλλ' εἴ τι κήδει Δερκέτου Φυλασίου,
ὑπάλειψον εἰρήνῃ με τὠφθαλμὼ ταχύ.
ΔΙ. ἀλλ' ὦ πονήρ' οὐ δημοσιεύων τυγχάνω.
ΓΕ. ἴθ' ἀντιβολῶ σ', ἤν πως κομίσωμαι τὼ βόε.
ΔΙ. οὐκ ἔστιν, ἀλλὰ κλᾶε πρὸς τοὺς Πιττάλου.
ΓΕ. σὺ δ' ἀλλά μοι σταλαγμὸν εἰρήνης ἕνα
ἐς τὸν καλαμίσκον ἐνστάλαξον τουτονί.
ΔΙ. οὐδ' ἂν στριβιλικίγξ· ἀλλ' ἀπιὼν οἴμωζέ ποι.
ΓΕ. οἴμοι κακοδαίμων τοῖν γεωργοῖν βοιδίοιν.
ΧΟ. ἁνὴρ ἀνηύρηκέν τι ταῖς
σπονδαῖσιν ἡδύ, κοὐκ ἔοι-
κεν οὐδενὶ μεταδώσειν.
ΔΙ. κατάχει σὺ τῆς χορδῆς τὸ μέλι· τὰς σηπίας στάθευε.
ΧΟ. ἤκουσας ὀρθιασμάτων; ΔΙ. ὀπτᾶτε τἀγχέλεια.
ΧΟ. ἀποκτενεῖς λιμῷ 'μὲ καὶ
τοὺς γείτονας κνίσῃ τε καὶ
φωνῇ τοιαῦτα λάσκων.
ΔΙ. ὀπτᾶτε ταυτὶ καὶ καλῶς ξανθίζετε.

ΠΑΡΑΝΥΜΦΟΣ.

Δικαιόπολι. ΔΙ. τίς οὑτοσί; τίς οὑτοσί;
ΠΑ. ἔπεμψέ τίς σοι νυμφίος ταυτὶ κρέα
ἐκ τῶν γάμων. ΔΙ. καλῶς γε ποιῶν ὅστις ἦν.
ΠΑ. ἐκέλευε δ' ἐγχέαι σε τῶν κρεῶν χάριν
ἐς τὸν ἀλάβαστον κύαθον εἰρήνης ἕνα.
ΔΙ. ἀπόφερ' ἀπόφερε τὰ κρέα καὶ μή μοι δίδου,
ὡς οὐκ ἂν ἐγχέαιμι χιλιῶν δραχμῶν.
ἀλλ' αὑτηὶ τίς ἐστιν; ΠΑ. ἡ νυμφεύτρια
δεῖται παρὰ τῆς νύμφης τι σοὶ λέξαι μόνῳ.
ΔΙ. φέρε δὴ τί σὺ λέγεις; ὡς γελοῖον, ὦ θεοί,
τὸ δέημα τῆς νύμφης ὃ δεῖταί μου σφόδρα.
φέρε δεῦρο τὰς σπονδάς, ἵν' αὐτῇ δῶ μόνῃ,
ὁτιὴ γυνή 'στι τοῦ πολέμου τ' οὐκ αἰτία.
ὕπεχ' ὧδε δεῦρο τοὐξάλειπτρον ὦ γύναι.
οἶσθ' ὡς ποιεῖται τοῦτο; τῇ νύμφῃ φράσον.
ἀπόφερε τὰς σπονδάς. φέρε τὴν οἰνήρυσιν,
ἵν' οἶνον ἐγχέω λαβὼν ἐς τοὺς χόας.
ΧΟ. καὶ μὴν ὁδί τις τὰς ὀφρῦς ἀνεσπακὼς
ὥσπερ τι δεινὸν ἀγγελῶν ἐπείγεται.

ΚΗΡΥΞ.

ἰὼ πόνοι τε καὶ μάχαι καὶ Λάμαχοι.

ΛΑΜΑΧΟΣ.

τίς ἀμφὶ χαλκοφάλαρα δώματα κτυπεῖ;
ΚΗ. ἰέναι σ' ἐκέλευον οἱ στρατηγοὶ τήμερον
ταχέως λαβόντα τοὺς λόχους καὶ τοὺς λόφους·
κἄπειτα τηρεῖν νιφόμενον τὰς ἐσβολάς.

ὑπὸ τοὺς Χόας γὰρ καὶ Χύτρους αὐτοῖσί τις
ἤγγειλε λῃστὰς ἐμβαλεῖν Βοιωτίους.
ΛΑ. ἰὼ στρατηγοὶ πλείονες ἢ βελτίονες.
οὐ δεινὰ μὴ 'ξεῖναί με μηδ' ἑορτάσαι;
ΔΙ. ἰὼ στράτευμα πολεμολαμαχαϊκόν.
ΛΑ. οἴμοι κακοδαίμων, καταγελᾷς ἤδη σύ μου.
ΔΙ. βούλει μάχεσθαι Γηρυόνῃ τετραπτίλῳ;
ΛΑ. αἰαῖ,
οἵαν ὁ κῆρυξ ἀγγελίαν ἤγγειλέ μοι.
ΔΙ. αἰαῖ, τίνα δ' αὖ μοι προστρέχει τις ἀγγελῶν;
ΚΗ. Δικαιόπολι. ΔΙ. τί ἔστιν; ΚΗ. ἐπὶ δεῖπνον ταχὺ
βάδιζε τὴν κίστην λαβὼν καὶ τὸν χόα.
ὁ τοῦ Διονύσου γάρ σ' ἱερεὺς μεταπέμπεται.
ἀλλ' ἐγκόνει· δειπνεῖν κατακωλύεις πάλαι.
τὰ δ' ἄλλα πάντ' ἐστὶν παρεσκευασμένα,
κλῖναι τράπεζαι προσκεφάλαια στρώματα
στέφανοι μύρον τραγήμαθ', αἱ πόρναι πάρα,
ἄμυλοι πλακοῦντες σησαμοῦντες ἴτρια,
ὀρχηστρίδες, τὰ φίλταθ' Ἁρμοδίου, καλαί.
ἀλλ' ὡς τάχιστα σπεῦδε. ΛΑ. κακοδαίμων ἐγώ.
ΔΙ. καὶ γὰρ σὺ μεγάλην ἐπεγράφου τὴν Γοργόνα.
σύγκλῃε, καὶ δεῖπνόν τις ἐνσκευαζέτω.
ΛΑ. παῖ παῖ, φέρ' ἔξω δεῦρο τὸν γύλιον ἐμοί.
ΔΙ. παῖ παῖ, φέρ' ἔξω δεῦρο τὴν κίστην ἐμοί.
ΛΑ. ἅλας θυμίτας οἶσε παῖ καὶ κρόμμυα.
ΔΙ. ἐμοὶ δὲ τεμάχη· κρομμύοις γὰρ ἄχθομαι.
ΛΑ. θρῖον ταρίχους οἶσε δεῦρο παῖ σαπροῦ.
ΔΙ. κἀμοὶ σὺ δημοῦ θρῖον· ὀπτήσω δ' ἐκεῖ.
ΛΑ. ἔνεγκε δεῦρο τὼ πτερὼ τὼ 'κ τοῦ κράνους.
ΔΙ. ἐμοὶ δὲ τὰς φάττας γε φέρε καὶ τὰς κίχλας.
ΛΑ. καλόν γε καὶ λευκὸν τὸ τῆς στρουθοῦ πτερόν.
ΔΙ. καλόν γε καὶ ξανθὸν τὸ τῆς φάττης κρέας.

ΛΑ. ὤνθρωπε, παῦσαι καταγελῶν μου τῶν ὅπλων.
ΔΙ. ὤνθρωπε, βούλει μὴ βλέπειν ἐς τὰς κίχλας;
ΛΑ. τὸ λοφεῖον ἐξένεγκε τῶν τριῶν λόφων.
ΔΙ. κἀμοὶ λεκάνιον τῶν λαγῴων δὸς κρεῶν.
ΛΑ. ἀλλ' ἢ τριχόβρωτες τοὺς λόφους μου κατέφαγον;
ΔΙ. ἀλλ' ἢ πρὸ δείπνου τὴν μίμαρκυν κατέδομαι;
ΛΑ. ὤνθρωπε βούλει μὴ προσαγορεύειν ἐμέ;
ΔΙ. οὐκ, ἀλλ' ἐγὼ χὡ παῖς ἐρίζομεν πάλαι.
βούλει περιδόσθαι κἀπιτρέψαι Λαμάχῳ,
πότερον ἀκρίδες ἥδιόν ἐστιν ἢ κίχλαι;
ΛΑ. οἴμ' ὡς ὑβρίζεις. ΔΙ. τὰς ἀκρίδας κρίνει πολύ.
ΛΑ. παῖ παῖ καθελών μοι τὸ δόρυ δεῦρ' ἔξω φέρε.
ΔΙ. παῖ παῖ σὺ δ' ἀφελὼν δεῦρο τὴν χορδὴν φέρε.
ΛΑ. φέρε τοῦ δόρατος ἀφελκύσωμαι τοὔλυτρον.
ἔχ', ἀντέχου παῖ. ΔΙ. καὶ σὺ παῖ τοῦδ' ἀντέχου.
ΛΑ. τοὺς κιλλίβαντας οἶσε παῖ τῆς ἀσπίδος.
ΔΙ. καὶ τῆς ἐμῆς τοὺς κριβανίτας ἔκφερε.
ΛΑ. φέρε δεῦρο γοργόνωτον ἀσπίδος κύκλον.
ΔΙ. κἀμοὶ πλακοῦντος τυρόνωτον δὸς κύκλον.
ΛΑ. ταῦτ' οὐ κατάγελώς ἐστιν ἀνθρώποις πλατύς;
ΔΙ. ταῦτ' οὐ πλακοῦς δῆτ' ἐστὶν ἀνθρώποις γλυκύς;
ΛΑ. κατάχει σὺ παῖ τοὔλαιον. ἐν τῷ χαλκίῳ
ἐνορῶ γέροντα δειλίας φευξούμενον.
ΔΙ. κατάχει σὺ τὸ μέλι. κἀνθάδ' ἔνδηλος γέρων
κλάειν κελεύων Λάμαχον τὸν Γοργάσου.
ΛΑ. φέρε δεῦρο, παῖ, θώρακα πολεμιστήριον.
ΔΙ. ἔξαιρε παῖ θώρακα κἀμοὶ τὸν χόα.
ΛΑ. ἐν τῷδε πρὸς τοὺς πολεμίους θωρήξομαι.
ΔΙ. ἐν τῷδε πρὸς τοὺς συμπότας θωρήξομαι.
ΛΑ. τὰ στρώματ' ὦ παῖ δῆσον ἐκ τῆς ἀσπίδος.
ΔΙ. τὸ δεῖπνον ὦ παῖ δῆσον ἐκ τῆς κιστίδος.
ΛΑ. ἐγὼ δ' ἐμαυτῷ τὸν γύλιον οἴσω λαβών.

ΔΙ. ἐγὼ δὲ θοἰμάτιον λαβὼν ἐξέρχομαι.
ΛΑ. τὴν ἀσπίδ' αἴρου καὶ βάδιζ' ὦ παῖ λαβών.
νίφει. βαβαιάξ· χειμέρια τὰ πράγματα.
ΔΙ. αἴρου τὸ δεῖπνον· συμποτικὰ τὰ πράγματα.
ἴτε δὴ χαίροντες ἐπὶ στρατιάν.
ὡς ἀνομοίαν ἔρχεσθον ὁδόν·
τῷ μὲν πίνειν στεφανωσαμένῳ,
σοὶ δὲ ῥιγῶν καὶ προφυλάττειν.
Ἀντίμαχον τὸν Ψακάδος τὸν μέλεον τῶν μελέων ποιητήν,
ὡς μὲν ἁπλῷ λόγῳ, κακῶς ἐξολέσειεν ὁ Ζεύς.
ὅς γ' ἐμὲ τὸν τλήμονα Λήναια χορηγῶν ἀπέλυσ' ἄδειπνον.
ὃν ἔτ' ἐπίδοιμι τευθίδος
δεόμενον, ἡ δ' ὠπτημένη
σίζουσα πάραλος ἐπὶ τραπέζῃ κειμένη
ὀκέλλοι· κᾆτα μέλλοντος λαβεῖν αὐτοῦ κύων
ἁρπάσασα φεύγοι.
τοῦτο μὲν αὐτῷ κακὸν ἕν· κᾆθ' ἕτερον νυκτερινὸν γένοιτο.
ἠπιαλῶν γὰρ οἴκαδ' ἐξ ἱππασίας βαδίζων,
εἶτα πατάξειέ τις αὐτοῦ μεθύων τὴν κεφαλὴν Ὀρέστης
μαινόμενος· ὁ δὲ λίθον λαβεῖν
βουλόμενος ἐν σκότῳ λάβοι
τῇ χειρὶ πέλεθον ἀρτίως κεχεσμένον·
ἐπᾴξειεν δ' ἔχων τὸν μάρμαρον, κᾄπειθ' ἁμαρτῶν βάλοι Κρατῖνον.
ΘΕ. ὦ δμῶες οἳ κατ' οἶκόν ἐστε Λαμάχου,
ὕδωρ ὕδωρ ἐν χυτριδίῳ θερμαίνετε·
ὀθόνια, κηρωτὴν παρασκευάζετε,
ἔρι' οἰσυπηρά, λαμπάδιον περὶ τὸ σφυρόν.
ἀνὴρ τέτρωται χάρακι διαπηδῶν τάφρον,

καὶ τὸ σφυρὸν παλίνορρον ἐξεκόκκισεν,
καὶ τῆς κεφαλῆς κατέαγε περὶ λίθον πεσών,
καὶ Γοργόν' ἐξήγειρεν ἐκ τῆς ἀσπίδος.
πτίλον δὲ τὸ μέγα κομπολακύθου πεσὸν
πρὸς ταῖς πέτραισι, δεινὸν ἐξηύδα μέλος·
ὦ κλεινὸν ὄμμα νῦν πανύστατόν σ' ἰδὼν
λείπω φάος τόδ', οὐκέτ' οὐδέν εἰμ' ἐγώ.
[τοσαῦτα λέξας εἰς ὑδρορρόαν πεσὼν
ἀνίσταταί τε καὶ ξυναντᾷ δραπέταις
λῃστὰς ἐλαύνων καὶ κατασπέρχων δορί.]
ὁδὶ δὲ καὐτός· ἀλλ' ἄνοιγε τὴν θύραν.

ΛΑ. ἀτταταῖ ἀτταταῖ·
στυγερὰ τάδε γε κρυερὰ πάθεα.
τάλας ἐγὼ
διόλλυμαι δορὸς ὑπὸ πολεμίου τυπείς.
ἐκεῖνο δ' αἰακτὸν ἂν γένοιτο,
Δικαιόπολις εἴ μ' ἴδοι τετρωμένον,
κᾆτ' ἐγχάνοι ταῖς ἐμαῖς τύχαισιν.

ΔΙ. ἀτταταῖ ἀτταταῖ·
φιλήσατόν με μαλθακῶς ὦ χρυσίω·
ὦ συμφορὰ τάλαινα τῶν ἐμῶν κακῶν,
τὸν γὰρ χόα πρῶτος ἐκπέπωκα.

ΛΑ. ἰὼ ἰὼ τραυμάτων ἐπωδύνων.

ΔΙ. ἰὴ ἰὴ χαῖρε Λαμαχίππιον.

ΛΑ. στυγερὸς ἐγώ. ΔΙ. τί με σὺ κυνεῖς;

ΛΑ. μογερὸς ἐγώ. ΔΙ. τί με σὺ δάκνεις;

ΛΑ. τάλας ἐγὼ ξυμβολῆς βαρείας.

ΔΙ. τοῖς Χουσὶ τίς ξυμβολάς σ' ἔπραττετο;

ΛΑ. ἰὼ ἰὼ Παιὰν ἰὼ Παιὰν ἰώ.

ΔΙ. ἀλλ' οὐχὶ νυνὶ τήμερον Παιώνια.

ΛΑ. θύραζέ μ' ἐξενέγκατ' ἐς τοῦ Πιττάλου
παιωνίαισι χερσίν.

ΔΙ. ὡς τοὺς κριτάς μ' ἐκφέρετε· ποῦ 'στιν ὁ βασιλεύς;
ἀπόδοτέ μοι τὸν ἀσκόν.
ΛΑ. λόγχη τις ἐμπέπηγέ μοι δι' ὀστέων ὀδυρτά.
ΔΙ. ὁρᾶτε τουτονὶ κενόν. τήνελλα καλλίνικος.
ΧΟ. τήνελλα δῆτ', εἴπερ καλεῖς γ', ὦ πρέσβυ, καλλίνικος.
ΔΙ. καὶ πρός γ' ἄκρατον ἐγχέας ἄμυστιν ἐξέλαψα.
ΧΟ. τήνελλά νυν ὦ γεννάδα· χώρει λαβὼν τὸν ἀσκόν.
ΔΙ. ἕπεσθέ νυν ᾄδοντες ὦ τήνελλα καλλίνικος.
ΧΟ. ἀλλ' ἑψόμεσθα σὴν χάριν
τήνελλα καλλίνικον ᾄδοντες σὲ καὶ τὸν ἀσκόν.

NOTES.

The front of the stage was probably set out with rows of benches to represent the Assembly (ἐκκλησία) in the Pnyx at Athens. The Pnyx was a slope rising above the Agora, and a sort of Amphitheatre had been hollowed in it, capable of holding 6000 persons, who sat partly on steps hewn in the natural rock, and partly on wooden benches (ξύλον, v. 25).

The hour for the regular (κυρία) assembly was early morning (v. 20); and one might have thought that, when such an important question as the establishment of peace was pending, the place would have been soon crowded. 'But no!' says Dicaeopolis, 'they care nothing about it: it is actually noon, and not even have the Presidents come' (v. 23).

Meanwhile Dicaeopolis, the type of the good, old, simple citizen, is sitting all alone in his place, fidgetty and impatient, and he thus soliloquizes: 'How many a sting have I felt in this heart of mine' (or, 'how much I have fretted my heart'; a passive in middle sense: cp. ὃν θυμὸν **κατέδων**), 'while I have had but few delights, ay, very few,—some [three or] four!—my sufferings however have been countless as the sand, heaps on heaps.' **ψαμμακόσιος**, formed on the analogy of *τριακόσιοι, πεντακόσιοι*, etc., was used by Eupolis and other old comic writers. Aristophanes introduces another touch of exaggeration by the addition of **γάργαρα** = 'heaps.' The name *Δικαιόπολις* seems to have been borrowed from Pindar, who, Pyth. 8. 31, uses it, in the sense of 'strict in public faith,' as an epithet of Aegina; which is interesting when we remember the connection of Aristophanes with that island. See inf. 653.

l. 4. **χαιρηδών**, formed on the model of *ἀλγηδών*, is an intentionally pedantic word, in the style of Euripides; we may render it 'delectation.'

l. 6. **ταλάντοις.** The Schol. says that the Knights forced Cleon to 'disgorge' a bribe which had been given him by some of the tributary islands, to induce him to get their war-tax lightened, *ἵνα κουφίσαι πείσῃ τοὺς Ἀθηναίους αὐτοὺς τῆς εἰσφορᾶς.* With **ἐξήμεσεν** cp. Eq. 1147 *ἔπειτ' ἀναγκάζω πάλιν ἐξεμεῖν ἅττ' ἂν κεκλόφωσί μου.* Notice the relative **οἷς** attracted into the case of its antecedent.

l. 8. **ἄξιον γὰρ Ἑλλάδι,** 'for it is all-important (*ἄξιον* = 'operae pre-

tium') for Hellas,' sc. that such a rogue should be condemned. Or, taking Ἑλλάδι as an ethical dative, we might render, 'worthy the thanks of Hellas.' Mr. Clark[1] suspects a special allusion here to the aristocratical club, called Ἑλληνικοὶ νεανίσκοι. The words are a quotation from the Telephus of Euripides, but the construction of ἄξιος with a personal dative is found elsewhere, as inf. 205, 633; Nub. 475 ἄξια σῇ φρενί, Av. 548 ζῆν οὐκ ἄξιον ὑμῖν.

l. 9. τραγῳδικόν, 'quite a tragic affair,' intentionally ambiguous. He represents his distress as great as that of some suffering hero in a Greek tragedy; and the very cause of the distress was his disappointment in not hearing the Tragedy, on which he had set his heart: 'While I was [sitting] all agape,' he says, 'expecting our Aeschylus.' This poet had been dead for 30 years, but his memory was still fresh, and his plays were still acted. Cp. Vit. Aesch. Ἀθηναῖοι δὲ τοσοῦτον ἠγάπησαν Αἰσχύλον ὡς ψηφίσασθαι μετὰ τὸν θάνατον αὐτοῦ τὸν βουλόμενον διδάσκειν (to put upon the stage) τὰ Αἰσχύλου χορὸν λαμβάνειν. The scene between Strepsiades and his son, Nub. 1361 foll., illustrates the veneration in which Aeschylus was held by the old-fashioned Athenians.

l. 11. ὁ δ' ἀνεῖπεν, sc. ὁ κῆρυξ, 'and the herald proclaimed'; a technical word, like ἀνα-καλεῖν. The 'frigid' style of Theognis had gained him the nickname 'Snow'; and he is humorously represented (inf. 140) as having frozen up the rivers in Thrace by the chilling effect of his tragedies as performed in Athens. Cp. Thesmoph. 170 ὁ δ' αὖ Θέογνις ψυχρὸς ὢν ψυχρῶς ποιεῖ.

l. 12. πῶς τοῦτ' ἔσεισέ μου δοκεῖς. The strict grammatical form of this idiom may be inferred from Nub. 1368 κἀνταῦθα πῶς οἴεσθέ μου τὴν καρδίαν ὀρεχθεῖν; 'How sorely do you think my heart throbbed?' But πῶς δοκεῖς may be used with a purely parenthetical force, meaning not so much 'how think you?' as 'you can't think how [greatly]!' See inf. 24 διωστιοῦνται πῶς δοκεῖς, Nub. 881 βατράχους ἐποίει πῶς δοκεῖς. Cp. Eur. Hippol. 446 τοῦτον λαβοῦσα (sc. ἡ Κύπρις) πῶς δοκεῖς καθύβρισεν, Aristoph. Ran. 54 πόθος τὴν καρδίαν ἐπάταξε πῶς οἴει σφόδρα. So here we may render, 'you can't think how this made my heart quake!' This introductory speech of Dicaeopolis has a pompous tone about it.

l. 13. ἐπὶ Μόσχῳ, 'after Moschus'; i e. when Moschus had quitted the stage. The Scholiast describes him as φαῦλος κιθαρῳδός, so that it was a relief when his performances came to an end. But this use of ἐπί with a person seems to be without a parallel. Bentley, following the interpretation of a more recent Schol., read ἐπὶ μόσχῳ, 'for the prize of a steer.' As the goat was the prize for successful tragedy, and

[1] Notes on 'Acharnians,' by the late W. G. Clark, now publishing in Journal of Philology.

the bull for dithyrambic poetry, so the **μόσχος**, as he supposes, was the reward for excellence in harp-playing. There is some verbal joke intended by the juxtaposition of **Βοιώτιον** (*βοῦς*) and *ἐπὶ* **Μόσχῳ**. Perhaps the latter words actually mean 'mounted on a bullock'; but this should be *ἐπὶ μόσχου*, on the analogy of *ἐφ' ἵππου*. The Boeotian tune (B. *νόμος*) was ascribed to Terpander.

l. 15. **τῆτες δ' ἀπέθανον**, 'but this year I was fairly killed, and got my eyes twisted all askew at the sight, when Chaeris sidled in to sing the "orthian" strain.' There is possibly an intentional pun between *παρ-έκυψε* and **ὄρθιος** (*ὀρθός*), 'straight.' Chaeris was a wretched piper (inf. 866), whose sneaking entrance upon the stage was such a revolting sight that Dicaeopolis almost twisted his eyes out of their sockets (or, perhaps, almost dislocated his *neck*) in trying to look away. Cp. Eq. 175 *εὐδαιμονήσω δ' εἰ διαστραφήσομαι*. The **νόμος ὄρθιος** was a stirring style of music, fitted for warlike marches. In Hdt. I. 24 it is applied to Arion's death-song.

l. 17. **ἐξ ὅτου 'γω ῥύπτομαι**, 'since my washing-days began.' Cp. *ἐξ ὅτου 'τράφην* Av. 322. He means that though the soap has often made his eyes smart, in the many years that he has used it, yet they never smarted so cruelly as now, at the sight of the empty benches. The regular (*κύριαι*) assemblies were convened four times every month.

l. 20. **ἑωθινῆς**. See Eccl. 377, Thesm. 375. When Dicaeopolis speaks it is now the time of the *ἀγορᾶς πληθώρα*.

l. 21. **οἱ δ' ἐν ἀγορᾷ**, 'but there they are chattering in the market-place, and running up and down to keep clear of the ruddled rope.' A rope rubbed with red ochre, or some such colour, was drawn across the market by the sergeants (*τοξόται*), to drive the people to the Pnyx. It would leave a red mark wherever it touched, so that it was easy to see who had lagged last in the crowd. The Schol. says that whoever had a mark upon him was liable to a fine.

l. 23. **οὐδ' οἱ πρυτάνεις**, 'even the Presidents have not appeared; but, when they have appeared all too late, then they will jostle, on their arrival, you can't think how rudely (see sup. 12), against one another to secure front seats,' Vesp. 90. This reading **εἶτα διωστιοῦνται**, instead of **εἶτα δ' ὠστιοῦνται** is suggested by the interpretation of the Schol. *διωθήσονται*. The force of **διά** is 'to vie with one another in pushing,' as in *διαθεῖν*, *διαπίνειν*. It was probably altered with the idea of improving the line by substituting an iambus for an anapaest. Besides, the common form of the sentence prepares us for **εἶτα**, not *εἶτα δέ*, as inf. 291, Eq. 281 *ὅτι κενῇ τῇ κοιλίᾳ | εἰσδραμὼν εἰς τὸ πρυτανεῖον* **εἶτα** *πάλιν ἐκθεῖ πλέω*, Vesp. 1071 *εἴ τις ὑμῶν, ὦ θεαταί, τὴν ἐμὴν ἰδὼν φύσιν | εἶτα θαυμάζει μ' ὁρῶν*. For the adverbial accusative **ἀωρίαν** cp. *καιρὸν ἴσθ' ἐληλυθώς* Soph. Aj. 1316.

l. 26. ἄθροι (al. ἀθρόοι) καταρρέοντες, 'streaming in, all pell-mell.' The notion of κατά in comp. may be that of pouring *down* the slope of the hill, but more likely it signifies only 'the arrival at the destined place.'

l. 27. ὦ πόλις, πόλις, 'O my country, my country!' Here Dicaeopolis becomes poetical in style again.

l. 29. νοστῶν, with the sense of 'coming again and again.'

l. 30. σκορδινῶμαι, 'stretch,' as in Vesp. 642, Ran. 922. By ἀπορῶ he means, 'I am at a loss for something to do'; so, to while away the time, he 'scribbles [on the ground], plucks out stray hairs, and does sums in his head.' Perhaps he means, 'I write notes and do my accounts.'

l. 32. ἀποβλέπων ἐς τὸν ἀγρόν. He might well 'look wistfully towards his farm,' which he could see from his place in the Pnyx. The war had entailed many hardships on the farmers in Attica, obliging them to break up their country homes, and to come with all their belongings within the walls of Athens: *χαλεπῶς δὲ αὐτοῖς διὰ τὸ ἀεὶ εἰωθέναι τοὺς πολλοὺς ἐν τοῖς ἀγροῖς διαιτᾶσθαι ἡ ἀνάστασις ἐγίγνετο* Thuc. 2. 14; see inf. 71. The allusion (inf.) to the charcoal might make us think that the δῆμος, or 'hamlet,' to which Dicaeopolis refers, must be Acharnae, in the Oeneid tribe; but see inf. 406, where he is distinctly called Χολλείδης.

l. 34. πρίω, i.e. *πρίασο*, imperat. of *πρίαμαι*. This hamlet never had to say, 'Buy charcoal!' It was so well supplied with all necessaries, that it 'did not know the word "buy;"' indeed, 'the buyer was not to be found there.' πρἳων seems to be a fanciful form derived from *πρἳω*, sup. But probably a verbal jingle between this word and *πρίων*, 'a saw,' is intended; so L. and S., 'that *rasping* word "buy."' Mr. Clark says, 'A difference in quantity would hardly stand in the way of a pun (see e.g. one on *fămes* and *fāma*, Cic. Att. 1. 16, 5), and the jest is not so bad, if we suppose πρίων to mean the instrument of the *κυμινοπρίστης*, "there was no skinning of flints."' See Vesp. 1357 *κυμινοπριστοκαρδαμογλύφον*, and cp. Aristot. Eth. 4. 3.

l. 35. ὄξος is, probably, not 'vinegar' but low-class wine, the drink of the slaves.

l. 37. ἀτεχνῶς (distinguished in meaning from *ἀτέχνως*) = 'absolutely,' 'simply.'

l. 38. ὑποκρούειν, 'to interrupt'; cp. Eccl. 596 *ἀλλ' ἔφθης μ' ὑποκρούσας· τοῦτο γὰρ ἤμελλον ἐγὼ λέξειν.*

l. 40. ἀλλ' οἱ πρυτάνεις γάρ, 'but [I shall soon have a chance] for yonder come the presidents at mid-day'; whereas they ought to have come early in the morning, sup. 20, 'didn't I declare [it would be so]?'

l. 43. The herald, presidents, and Athenian citizens represented in this scene are probably the same characters who reappear as the Chorus,

having left the stage and changed their dress in the interval offered after v. 173 inf.

l. 44. **καθάρματος.** The meeting of the public assembly at Athens was inaugurated by the sacrifice of a pig. The blood of the victim was sprinkled about by the celebrant (*περιστίαρχος* Eccl. 128); and the whole space, as far as the sprinkling extended, was reckoned as 'purified ground' (**κάθαρμα**). No one who was not **ἐντός** could take part in the proceedings.

l. 45. **ἤδη τις εἶπε;** Amphitheus must have come in late, and so was ignorant of what had been going on. The herald treats his name as if it meant 'ex utraque parte deus,' and therefore says, *οὐκ ἄνθρωπος;* The elaborate genealogy is intended to parody the pedigrees which Euripides delighted to introduce, as in the beginning of the Ion, Herc. Fur., Bacch., Hec., and Iph. Taur. Amphitheus intends by his muddle of genealogy to make himself out a sacred person, so that his business should take precedence.

l. 47. Clark remarks that the metre of this line offends against Dawes' rule that a tribrach could not precede an anapaest; and the reading has consequently been altered in various ways. But it is at best a doubtful rule; and the pause after **ἀθάνατος** would be sufficient to justify an exception.

l. 52. **μόνῳ** is reserved for an emphatic position in the line: 'all by myself.' The MS. reading **ποιεῖσθαι** is retained in the text; but Meineke's *ποιῆσαι* seems grammatically more correct, as Amphitheus had no personal advantage in the peace.

l. 53. **ἐφόδια**, 'travelling-money;' to serve him for his mission to Lacedaemon. Dicaeopolis supplies his needs, inf. 130.

l. 54. **οἱ τοξόται**, 'ho! sergeants!' This was a band of Scythian bowmen, who performed the police service at Athens. Cp. Eq. 665 *κᾆθ' εἷλκον αὐτὸν οἱ πρυτάνεις χοἰ τοξόται.* For this use of the nominative for vocative cp. inf. 824, 864. See, as illustrative of this passage, Protag. 319 c *ἐὰν δέ τις ἄλλος ἐπιχειρῇ αὐτοῖς συμβουλεύειν . . . καταγελῶσι καὶ θορυβοῦσιν, ἕως ἂν ἢ αὐτὸς ἀποστῇ ὁ ἐπιχειρῶν λέγειν καταθορυβηθείς, ἢ οἱ τοξόται αὐτὸν ἀφελκύσωσιν ἢ ἐξαίρωνται, κελευόντων τῶν πρυτάνεων.*

l. 55. **περιόψεσθέ με;** 'can ye look coolly on at my treatment'? more commonly with the participle, as inf. 167, or with an equivalent adjective, as *οὐ μή με περιόψεται ἄνιππον* Nub. 124. So *π. με χειρούμενον* Vesp. 439, *π. με ἀποπνιγέντα* Pax 10.

l. 58. **κρεμάσαι.** In time of peace the shield would be hung up in the smoke over the hearth, to keep the leather from the attacks of insects, as inf. 279. Cp. Av. 434 *τὴν πανοπλίαν . . λαβόντε κρεμάσατον τὐγαθῇ εἰς τὸν ἰπνὸν εἴσω.*

l. 60. **πρυτανεύσητέ μοι**, 'oblige me by putting the question on the motion of peace.' The commoner expression was *χρηματίζειν*.

l. 61. **βασιλέως** without the article was regularly used to denote 'the king of Persia.' So that Dicaeopolis does not mean by *ποίου βασιλέως*; 'what king'? but says, sneeringly, 'the king, indeed'! Cp. inf. 109, 157, 761.

l. 63. **ταῶσι**. Peacocks were very rare at this time in Athens. Fifty years later they were so uncommon that it was said *ὁ ταὼς διὰ τὸ σπάνιον θαυμάζεται* Athen. 3. 259. Perhaps the ambassadors had brought some with them, or had decked themselves with their plumes. By 'Ecbatana!' he means to show how characteristically Persian was their whole 'get up'; for Ecbatana was the city where the kings had their summer palace. Frere compares the slang Americanism—'Jerusalem!'

l. 65. **ὡς**, 'to,' as inf. 675; Plut. 32 *ᾠχόμην ὡς τὸν θεόν*.

l. 67. **Εὐθυμενοῦς**. He had been Archon eleven years ago, so that the ambassadors had made their office a long sinecure, drawing pay the whole time 'at the rate of two drachmae a day.' This was high pay. Cp. Dem. Fals. Leg. 158, who speaks of one drachma as *ἐφόδιον*.

l. 68. **καὶ δῆτ' ἐτρυχόμεσθα**, 'Ay, and we were dreadfully bored in strolling along the Caÿstrian plain under awnings, lying luxuriously in coaches, fairly done to death.' They represent their comfortable journey as an unendurable hardship. The level ground (**πεδίον**) is a contrast to the hilly roads of Greece. This fertile plain extended on either side of the river Cayster, as far as Ephesus. Their careless ease is further described by the substitution of **ὁδοιπλανοῦντες** for *ὁδοιποροῦντες*. The coaches with awnings are called *σκηναῖς τροχηλάτοισιν* in Aesch. Pers. 1000. In Greece, women only, as a rule, travelled in carriages; cp. Xen. Anab. 1. 2. 16 for a description of the Persian carriage.

l. 72. **ἐσωζόμην**, in contrast to **ἀπολλύμενοι**, 'yes! for it was I that kept my life going so well, as I lay on a heap of rubbish along the battlement.' The duties of the men on garrison duty in the city (*οἱ παρ' ἔπαλξιν* Thuc. 2. 13) were very onerous; *ἀντὶ τοῦ πόλις εἶναι φρούριον κατέστη, πρὸς γὰρ τῇ ἐπάλξει τὴν μὲν ἡμέραν κατὰ διαδοχὴν οἱ Ἀθηναῖοι φυλάσσοντες, τὴν δὲ νύκτα καὶ ξύμπαντες πλὴν τῶν ἱππέων οἱ μὲν ἐφ' ὅπλοις ποιούμενοι οἱ δ' ἐπὶ τοῦ τείχους, καὶ θέρους καὶ χειμῶνος ἐταλαιπωροῦντο* ib. 7. 28.

l. 73. Join **πρὸς βίαν ἐπίνομεν**, 'we were forced to drink.' The use of 'neat wine' was contrary to Greek custom at banquets; but cp. inf. 1229.

l. 75. **ὦ Κραναὰ πόλις**. The 'city of Cranaos' recalls the days of primitive Athens under their mythical king (cp. *παῖδες Κραναοῦ* Aesch. Eum. 1011), when such fooleries would have been impossible. In

Lysist. 481 the Acropolis is called simply *ἡ Κραναά*. The epithet really refers to the 'rocky' soil of Attica (*λεπτόγεως* Thuc. 1. 2).

l. 77. **γάρ** takes up **πρὸς βίαν** sup., the words of Dicaeopolis being spoken 'aside.' **ἄνδρας** is the predicate, 'think those only to be *men*.'

l. 80. **τὰ βασίλεια**, 'the royal palace,' at Susa or Ecbatana. With **ἐξένιζε** supply *ὁ βασιλεύς* from **βασίλεια** sup.

l. 86. **ἐκ κριβάνου.** Herodotus (1. 133), in describing Persian festivities, mentions the use of large animals 'baked whole,' *οἱ εὐδαίμονες αὐτῶν βοῦν καὶ ἵππον καὶ κάμηλον καὶ ὄνον προτιθέαται ὅλους ὀπτοὺς ἐν καμίνοισι*. See inf. 1075. Notice the tense **παρετίθει**, as if it was quite a usual thing.

l. 88. **Κλεωνύμου.** Aristophanes never had a good word for Cleonymus; he was voracious (Av. 289), and cowardly (Nub. 353), and a perjurer (ib. 400); and, as here alluded to, of huge unwieldy bulk, *χρήσιμον μὲν οὐδὲν ἄλλως δὲ δειλὸν καὶ μέγα* (Av. 1476). For the sake of the pun we may render **φέναξ**, 'the gull'; or, to give a foreign flavour, the 'Do-do,' or 'Mo-gul.'

l. 90. **ταῦτ' ἄρα**, i.e. *διὰ ταῦτα*, 'this then is why you kept gulling us by drawing your two drachmae.'

l. 91. **Ψευδαρτάβας**, 'Sham-artabas' is a word coined to have a sound like Arta-xerxes, Arta-phernes, &c. Herodotus (1. 192) actually gives *ἀρτάβη* as a Persian measure of capacity, so that the whole name might imply 'false-measure.' The 'king's eye' was the regular title of the Persian official who reported all that went on to his master. When the young Cyrus was playing at being king, he promptly appointed a boy *ὀφθαλμὸν τοῦ βασιλέος εἶναι* (Herod. 1. 114), and Xenophon (Cyrop. 8. 2) speaks of other officers as *τὰ ὦτα βασιλέως*. This suits with what Herodotus (1. 100) says of the system of government of Deïoces, *καί οἱ κατάσκοποί τε καὶ κατήκοοι ἦσαν ἀνὰ πᾶσαν τὴν χώρην*.

l. 93. **τόν τε σόν.** This is Elmsley's reading instead of *τόν γε σόν*. Dicaeopolis, taking *βασιλέως ὀφθαλμόν* in its simplest sense, says, 'would that a raven might knock out the king's eye at a blow, and also that of you the ambassador!' For the construction of **πρέσβεως**, in apposition to *σοῦ* implied in **σόν**, cp. *ὑμέτερον δὲ ἑκάστου θυμὸν ἀέξω* Il. 17. 226; *τοὐμὸν αὐτῆς* Electr. 252. But the reading **τόν γε σόν** has much to recommend it; for Dicaeopolis might well say, 'I know nothing about the king's eye, for I have not yet seen it: but I should be glad to see a raven peck out *your* eye, Mr. Envoy!'

l. 95. **ναύφρακτον βλέπεις.** Pseudartabas is introduced wearing a grotesque mask with a huge eye, in the style seen on Persian tapestries, to mark him beyond doubt as *ὁ βασιλέως ὀφθαλμός*. Below the eye

hung down a representation of the square-cut Persian beard. The sight of this strange being reminds Dicaeopolis of a vessel sailing up into action. The triremes had often a large eye painted on either bow (or, more likely, the hawse-holes were painted to look like eyes; Paley quotes Aesch. Suppl. 716, *καὶ πρῷρα πρόσθεν ὄμμασι βλέπουσ' ὁδόν*), and a leather pad or 'fender' (ἄσκωμα) hung below. Dicaeopolis hails him, 'Ship ahoy! does that look of thine threaten a sea-fight, or art thou doubling the promontory, and looking out for a dock'? For **ναύφρακτον** (sc. *στράτευμα*) cp. Eq. 567 *ἔν τε ναυφράκτῳ στρατῷ*, Eur. I. A. 1259 *ὅσον στράτευμα ναύφρακτον τόδε*. For this use of **βλέπειν** see inf. 566; Eq. 631 *νᾶπυ βλέπειν*, Vesp. 643 *σκύτη βλέπειν*. The stony stare of Pseudartabas' eye might be interpreted as one of defiance, or as the fixed gaze of the 'look-out man' trying to make a certain point of the coast. Cp. the word *πρῳρατεῦσαι* Eq. 543.

l. 100. **ἰαρταμάν**. It seems to be a waste of ingenuity for us to try and find a meaning in words which Dicaeopolis could not understand. The syllables *αρτα*, *ξαρξ*, and *σατρα*, give an Oriental sound to the sentence; recalling the familiar words, Artabas, Xerxes, Pisuthnes and Satrap. W. Ribbeck quotes a version of the line, treated as Persian, which makes it mean, 'The king said to me, I will send thee gold'; treating **σάτρα** as **σάρτα**, and comparing it with *zar*, 'gold.'

l. 103. **μεῖζον**, 'louder'; so *μεγάλα* Eq. 115.

l. 104. **οὐ λῆψι**. Whatever the sounds may have meant in Persian,—and Ribbeck quotes the rendering, 'Yes! indeed, tons of Gold, glorious Ionian'—they are intelligible enough as Greek, 'You shan't get gold, lewd Ionian!' But the ambassador tries to make Dicaeopolis believe that the word was not *χαυνο*, but *ἀχάνας χρυσίου*, not '*lewd* Ionian' but '*loads* of gold,' as we might render to keep up the similarity of sound. Or, perhaps, 'lax-morals' and 'lacs of rupees.' The name Ἰαοναῦ would be unpalatable. Dorian speakers in Thucydides several times call the Athenians Ionians in contempt, as in 1. 124; 5. 9; 6. 77; 7. 5; 8. 25. So in Hdt. 1. 143 *οἱ Ἀθηναῖοι ἔφυγον τὸ ὄνομα, οὐ βουλόμενοι Ἴωνες κεκλῆσθαι*. Cp. the form *βασιλιναῦ* Av. 1678.

l. 109. **ποίας ἀχάνας**; 'loads indeed'! See sup. 61.

l. 111. **πρὸς τουτονί** cannot mean *coram legato*; for he had just been bidden to withdraw. Reiske reads *πρὸς τουτουί*, i.e. '[I adjure you] by this stick [or 'strap,' *ἱμάς* inf. 724] which I hold.' Following this suggestion, we might retain **πρὸς τουτονί**, and render, 'With your eye on this stick, that I mayn't have to beat you as red as Sardian purple;' cp. inf. 320. Possibly **σύ** may refer to some interpreter, so that Dicaeopolis says, 'Come, Mr. Interpreter, oblige me by putting this question to Sham-artabas.' There were dye-works in Sardis and at Cyzicus, so,

Pax 1176 *βάμμα Κυζικηνικόν*. With **βάμμα βάπτειν**, called by Grammarians the *σχῆμα ἐτυμολογικόν*, cp. *κραγὸν κεκράξεται* Eq. 487, *πόνους πονῶ* Pax 150.

l. 114. **πρεσβέων ; . . ἄνδρες.** These words show that several ambassadors were present, and a retinue of eunuchs. But their nodding and shaking their heads in answer to a question in Greek was so suspiciously like Greek manners, that Dicaeopolis believes they are Athenians (**αὐτόθεν**, 'from this very place') got up for the part, and very incorrectly got up too; for the beardless Cleisthenes (*ἀγένειος* Eq. 1373) would have passed better for a eunuch with his own naturally smooth chin, than with a large sham beard. He is represented as 'clean-shaved' on every other part but his face, upon which, more like an ape than a man, he wears a false crop of rough hair. The Schol. quotes a line from the Medea of Euripides (not found in the existing text), *ὦ θερμόβουλον σπλάγχνον*, which is here ridiculously parodied. **Κλεισθένης** is the Aristophanic type of all that is effeminate, cp. Nub. 355. **Σιβύρτιος** was a famous gymnast, and it is by way of irony that Cleisthenes is called his *son*, or *pupil*. **Στράτων** is again coupled with Cleisthenes, as one of the *ἀγένειοι* (Eq. 1373). **Ἑλληνικόν γ' ἐπένευσαν** is not quite clear. Mr. Raper ingeniously suggests that when Dicaeopolis asks if the king will send gold, the ambassadors nod to the king's eye to say 'yes'; though he does nod 'no.' Dicaeopolis sees this manœuvre, though he does not take notice of it till after he has got a clear answer to his question.

l. 124. **ἐς τὸ πρυτανεῖον.** There was a sort of daily *table d'hôte* in the Town-hall at Athens, where the *πρυτάνεις* and certain other officials regularly dined, and to which some eminent citizens and most foreign ambassadors were invited. Cp. Demosth. 414. 4 *οὔτ' ἐς τὸ πρυτανεῖον ἠξίωσε (ἡ βουλή) καλέσαι. καίτοι τοῦτ' ἀφ' οὗ γέγονεν ἡ πόλις οὐδεὶς πώποτε φήσει παθεῖν οὐδένας πρέσβεις.*

l. 125. **ἀγχόνη ;** cp. Soph. O. R. 1374 *ἔργ' ἐστὶ κρείσσον' ἀγχόνης εἰργασμένα*, i. e. too bad for hanging.

l. 126. **στραγγεύομαι ;** so Nub. 131 *τί ταῦτ' ἔχων στραγγεύομαι ;* 'and am I then kept loitering here, while yonder door never bars [the senate] from entertaining fellows like this?' Dicaeopolis, the worthy citizen, may go about as he pleases, unnoticed; but the Town-hall is always open to impostors and foreigners.

l. 130. **δραχμάς.** Dicaeopolis finds out of his own pocket the *ἐφόδια* (sup. 53) that the Prytanes refused him. The reading of the MSS., **ποίησαι** (1 aor. imperat. mid.), seems doubtful, as the middle voice should imply that he was to make the truce on his own behalf. Elmsley conjectures *ποίησον*. **ὑμεῖς δέ** is addressed to the audience of Athenian citizens, whom he is willing to leave to their inveterate habit of sending

embassies to court foreign alliances, and their vacant admiration of the fine promises brought back.

l. 134. **Θεώρου.** This man is coupled with Cleonymus (Nub. 400) as one of the *σφόδρ' ἐπίορκοι*, which suits well with *Θεώρου θεοσεχθρία* Vesp. 418. Cp. ib. 42, where for his rapacity he is represented with the head of a raven (*κόραξ*, with a play on *κόλαξ*, 'flatterer'). Sitalces was king of the powerful Thracian tribe of Odrysae. Cp. Thuc. 2. 29 *ἐλθών τε ἐς τὰς Ἀθήνας ὁ Νυμφόδωρος τήν τε τοῦ Σιτάλκου ξυμμαχίαν ἐποίησε, καὶ* Σάδοκον, *τὸν υἱὸν αὐτοῦ, Ἀθηναῖον, τόν τε ἐπὶ Θρᾴκης πόλεμον ὑπεδέχετο καταλύσειν· πείσειν γὰρ Σιτάλκην πέμψειν στρατιὰν Θρᾳκίαν Ἀθηναίοις ἱππέων τε καὶ πελταστῶν.* See also ib. 67, 95–101, and Thuc. 4. 101. Although the Scholl. take *Θέωρος* as a proper name, it is not impossible that it merely means, 'high commissioner,' just as the *πρέσβυς* has no name. He may be supposed to have returned from Thrace after performing the sacred rites that admitted Sadocus to Athenian citizenship.

l. 136. **οὐκ ἂν ἦμεν.** Theorus wants to charge their long sojourn on the severity of the weather. Dicaeopolis shrewdly attributes it to the regularity of the pay. There is no need to quarrel with the received reading, because the plural **ἦμεν** does not correspond with **ἔπινον**, *bibebam*, 144 inf.; for though Theorus went with a retinue, it does not follow that they all had a place at Sitalces' table. The Thracians were proverbial for their drinking propensities, Hor. Od. 1. 27. 2; Tac. Ann. 4. 48.

l. 138. **κατένιψε . . ἔπηξε**, like the absolute use of *ὕει, βροντᾷ, χαλαζᾷ*, with which it is customary to supply *ὁ θεός* or *Ζεύς*. Cp. Nub. 965 *κεἰ κατανίφοι κριμνώδη*. In Aesch. Pers. 495 we find **θεὸς** . . *πήγνυσι πᾶν ῥέεθρον ἁγνοῦ Στρυμόνος*. The fall of snow and the freezing of the rivers of Thrace are humorously attributed to the 'frigidity' of the plays of Theognis then being represented in Athens (**ἐνθαδί**). See on sup. 11. Mr. Reid shrewdly suggests the possibility of Theognis being the author of the Rhesus, doubtfully attributed to Euripides. It is a *ψυχρὸν δρᾶμα*, and shows knowledge of Thrace. The Greeks used **ψυχρός** to describe what we call 'flat,' and 'insipid': see Arist. Rhet. 3. 3.

l. 144. **ἐν τοῖσι τοίχοις.** He is supposed to have chalked up 'pretty Athenians!' on all the walls. Cp. Vesp. 97 *καὶ νὴ Δί', ἢν ἴδῃ γέ που γεγραμμένον | υἱὸν Πυριλάμπους ἐν θύρᾳ 'Δῆμον καλόν,' | ἰὼν παρέγραψε πλησίον 'κημὸς καλός.'* Cp. Eq. 732 *ὁτιὴ φιλῶ σ', ὦ Δῆμ', ἐραστὴς* **τ'** *εἰμὶ σός.*

l. 145. **ὁ δ' υἱός**, sc. Sadocus, sup. 134. An adopted citizen (*δημοποίητος*) ought not properly to have been enrolled into a Phratria at all, an honour reserved for true-born Athenian citizens. Some allowance must have been made in the case of Sadocus, who seems to have

been as greedy as a boy (ἤρα, impf. fr. ἐράω) to eat his sausages at the festival of installation. The Apaturia (i. e. ἀ-πατόρια) was kept for three days in the month Pyanepsion (Oct.–Nov.) for the enrolment in the φρατρίαι of the children born within the year. The first day (δορπεία) ended with a banquet, which was the great treat to which Sadocus looked forward.

l. 147. **πάτρᾳ**, i. e. the new country of his adoption: but there is an intentional *double entendre* in the word, as though Sadocus were really begging his father to benefit *Thrace*, by sending his half-starved Thracian mercenaries to be fed at the expense of the Athenians.

l. 148. **ὁ δ'**, sc. Sitalces.

l. 150. **ὅσον τὸ χρῆμα**, 'what an amount!' Cp. Thesm. 280 *καομένων τῶν λαμπάδων | ὅσον τὸ χρῆμ' ἀνέρχεθ' ὑπὸ τῆς λιγνύος*, Pax 1192 *ὅσον τὸ χρῆμ' ἐπὶ δεῖπνον ἦλθ' ἐς τοὺς γάμους*, so Nub. 2, Ran. 1278, and Hdt. 3. 130 *χρῆμα χρυσοῦ*. Theorus represents the promised mercenaries as *numerous* as locusts: Dicaeopolis finds them as *voracious* as locusts. For an enumeration of the tribes who followed Sitalces to the field cp. Thuc. 2. 95–100.

l. 156. **τουτὶ . . τὸ κακόν**. 'This abomination.' Cp. Nub. 906 *τουτὶ καὶ δὴ χωρεῖ τὸ κακόν*.

l. 159. **δύο δραχμάς**. Very high pay, seeing that the Athenian hoplite only drew four obols a day, two of which went to provide his rations.

l. 160. For **καταπελτάσονται** see note on sup. 134, with quotation from Thuc. 2. 29, 'will skirmish over.'

l. 162. **ὑποστένοι**, 'our sailor-folk might well grumble at this.' The **θρανῖται**, or 'top-oarsmen,' are taken as the highest type of the 'A. B. seaman,' for they had to row with a longer and heavier oar than the *ζυγῖται*, who occupied the mid tier of benches; or the *θαλαμιοί* (*θαλαμῖται*) who sat on the lowest.

l. 164. **τὰ σκόροδα**. Dicaeopolis, in his old-fashioned way, had brought 'garlic' with him to the Pnyx for his lunch, like the Athenian in the archonship of Myronides who would come to the assembly, not to take the three-obol fee, but *ἧκεν ἕκαστος | ἐν ἀσκιδίῳ φέρων | πιεῖν ἅμα τ' ἄρτον | καὶ δύο κρομμύω | καὶ τρεῖς ἂν ἐλάας* Eccl. 307 foll. The Odomantian soldiery, true to their custom, had 'made a raid' (**πορθεῖν**, a high tragic word) upon this garlic, and had devoured it. Dicaeopolis, detecting the theft, cries, 'Won't you drop the garlic?' but as garlic was reckoned a highly stimulating food, Theorus warns him off, bidding him beware how he approach 'these men when primed with garlic;' cp. Eq. 494 *ἵν' ἄμεινον, ὦ τᾶν, ἐσκοροδισμένος μάχῃ*. With **οὐ μὴ . . . πρόσει**; i.e. nonne non-accedes? 'Wilt thou not refrain-from-approaching?' cp. *οὐ μὴ σκώψει*; Nub. 296.

l. 167. **περιείδεθ'**. We might expect the present, as in Vesp. 439

περιορᾷς οὕτω μ' ὑπ' ἀνδρῶν βαρβάρων χειρούμενον; or the fut. as sup. 55. But the aor. is appropriate, as the Odomanti had secured their booty, and the Prytanes had not interfered.

l. 169. **ποιεῖν ἐκκλησίαν**, so Eq. 746 *ποιήσας αὐτίκα μάλ' ἐκκλησίαν*, Thesm. 375, Aeschin. in Ctes. 430, Demosth. in Meid. 517, in Timocr. 706. Classen quotes *ποιεῖν*, in the sense of summoning, *ἐκκλησίαν* or *ξύλλογον* in Thuc. 1. 67, 139; 2. 22, 59; 4. 114, 118; 6. 8; 8. 76. Any *unexpected* natural phenomenon occurring was held as sufficient cause for breaking up the assembly; see Nub. 579 foll., Eccl. 786, and Thuc. 5. 45 *σεισμοῦ δὲ γενομένου πρίν τι ἐπικυρωθῆναι ἡ ἐκκλησία αὕτη ἀνεβλήθη*. Here the announcement that a 'drop of rain' had fallen was enough.

l. 172. **εἰς ἕνην**, as the Schol. interprets *εἰς τρίτην* (*ἡμέραν*), 'for the day after to-morrow.' Cp. Hesiod, Opp. et Di. 410 *ἔς τ' αὔριον ἔς τ' ἔννηφιν*. If *ἕνη*, in this sense, be referred to Sanskr. *an-ja-s*, 'another,' it may get its signification from being 'something different from,' i. e. not the same as, but the next to, the morrow. It is difficult to trace any connection between the use of *ἕνη* here, and its meaning in the common phrase *ἕνη καὶ νέα*, where *ἕνη* is to be referred to the same root as *sen-ex*. The question about the pay was to be referred to a special meeting. For the infin. *ἀπιέναι* cp. Av. 448; Pax 552.

l. 173. **λύουσι.** When the Prytanes and people withdrew, we may suppose, with Mr. Clark, that the scene changes to an open country space, with a house on each side; one for Dicaeopolis, from which he afterwards conducts his procession, and one for Euripides: or, this change may be made at inf. 194.

l. 176. **μήπω γε**, i e. *χαίρειν κελεύσῃς*. With **φεύγοντ' ἐκφυγεῖν**, 'outrun by running,' cp. Il. 14. 81 *βέλτερον ὃς φεύγων προφύγῃ κακὸν ἢ περ ἁλώῃ*, Hdt. 5. 95 *αὐτὸς μὲν φεύγων ἀποφεύγει*. If the reading **στῶ τρέχων** be right, we must treat it as a sort of oxymoron, and render, 'till my running bring me to a stop.' A simple emendation is *σωθῶ τρέχων*.

l. 178. **σπονδάς.** These were represented by wine-skins, and the double meaning of *σπένδειν*, sc. to 'make a truce' and 'pour a libation,' is generally kept up. We may call them 'treaty-samples'; for there was enough *bouquet* of wine about them to enable the Acharnian villagers to 'smell them out' (**ὤσφροντο**). These men were the most thorough representatives of the war-party in Athens, and their hamlet contributed 3000 hoplites to the army. Cp. Thuc. 2. 20 *οἵ τε Ἀχαρνῆς οἰόμενοι παρὰ σφίσιν αὐτοῖς οὐκ ἐλαχίστην μοῖραν εἶναι Ἀθηναίων . . . ἐνῆγον τὴν ἔξοδον μάλιστα*.

l. 180. **στιπτοί**, 'close-grained, hearts-of-oak, case-hardened Marathonian heroes, tough as maple.' The epithets are chosen with particular appropriateness for men whose business was to cut wood and make it

into charcoal. *στιπτοὶ ἄνθρακες* represented a particularly hard sort of charcoal. See L. and S. s. v. *στιπτός*. As the date of the battle of Marathon was now 65 years ago, we must suppose that only few of these Acharnians had taken part in it; but the spirit that had animated them was not dead. Cp. *ἄνδρας Μαραθωνομάχας* Nub. 987. There is a force in **Ἀχαρνικοί** as contrasted with **Ἀχαρνῆς**. They have all the characteristics of Acharnians about them.

l. 183. **ἀμπέλων**. This allusion still keeps up the double meaning in *σπονδάς*. For the fact cp. Thuc. 2. 21 *ἐπειδὴ δὲ περὶ Ἀχαρνὰς εἶδον τὸν στρατὸν ἑξήκοντα σταδίους τῆς πόλεως ἀπέχοντα, οὐκέτι ἀνασχετὸν ἐποιοῦντο, ἀλλ' αὐτοῖς, ὡς εἰκός, γῆς τεμνομένης ἐν τῷ ἐμφανεῖ . . δεινὸν ἐφαίνετο.*

l. 184. **τῶν λίθων**. For a similar partitive genitive cp. Nub. 59 *ὅτι τῶν παχειῶν ἐνετίθεις θρυαλλίδων*, Pax 962 *τοῖς θεαταῖς ῥίπτε τῶν κριθῶν*, ib. 225 *ὅσους τῶν λίθων.*

l. 186. **οἱ δ' οὖν βοώντων**, like Soph. Aj. 961 *οἱ δ' οὖν γελώντων*, 'well! let them bawl.' Cp. Vesp. 6 *σὺ δ' οὖν παρακινδύνευε.*

l. 188. **πεντέτεις**. The double meaning of *σπονδαί* is still kept up here. He is dissatisfied with the samples of *wine* five years old; and he does not like a *truce* for so short a time.

l. 189. **ἀρέσκουσίν μ'**, i.e. *με* not *μοι*, which is not elided in Attic poetry. Though *ἀρέσκειν* is commonly found with the dative, the accusative is occasionally used, as *σὲ δὲ ταῦτ' ἀρέσκει* Ran. 103. These five-year samples are too young to be matured and mellow; they still 'smell of the rosin,' with which the inside of the wine-jar was smeared, when the wines were racked off. But Dicaeopolis puns upon the words, and says that this short five-year truce is only a brief armistice that will be spent in getting together war-material; 'they smell of tar, and fitting galleys out.' Mr. Clark sees in **παρασκευῆς νεῶν** a further elaboration of the *double entendre*, and refers to the 'cooking' or 'doctoring' of *new* wine.

l. 191. **ἀλλά**, 'at any rate,' as Nub. 1364 *ἔπειτα δ' ἐκέλευσ' αὐτὸν ἀλλὰ μυρρίνην λαβόντα . . λέξαι.* Join **τασδὶ . . λαβών**, as *γεῦσαι* takes the genitive.

l. 192. **ὄζουσι . . ὀξύτατον**. The ten-year samples show no improvement. The period would not be long enough to let the combatants settle down: it would be spent in collecting the 'sinews of war'; in exacting arrears of tribute from allied states, and, probably, in raising the proportion that each state contributed, as Alcibiades persuaded the Athenians to do, Andoc. in Alcib. 30. 21. So even the second sample seems to Dicaeopolis to 'smell very sour of ambassadors sent to the different states; [with a smack], as it were of tardiness on the part of allies.' See on inf. 505. For the construction cp. Pax 525 *οἷον δὲ*

πνεῖς [ὦ Θεωρία], ὡς ἡδὺ κατὰ τῆς καρδίας, | γλυκύτατον, ὥσπερ ἀστρατείας καὶ μύρου.

l. 194. For **τριακοντουτίδες σπονδαί** see Eq. 1388.

l. 196. **ὦ Διονύσια!** He means, 'Now for our rustic jollity once more!' This play was acted B.C. 426, and the last celebration of the *Διονύσια τὰ κατ' ἀγρούς* had been in B C. 432; since which date the war had prevented all enjoyment of country life. See inf. 266.

l. 197. **μὴ 'πιτηρεῖν**, used rather loosely with ὄζουσι, 'they have all the flavour of not looking out for.' **'Επιτηρεῖν** has been interpreted as = *πορίζειν* or *παρασκευάζειν*, but its regular meaning is to be on the look out for something that is due or likely to come, as inf. 922; cp. Thuc. 5. 37 *τοὺς 'Αθηναίους ἀπιόντας*, so that, on the suggestion of the Schol. *σκώπτει οὖν τοῦτο τὸ στρατηγικὸν παράγγελμα*, we may rather render, 'from being on the look out for the order, "Rations for three days!"' Cp Pax 312 *οὐ γὰρ ἦν ἔχοντας ἥκειν σιτί' ἡμερῶν τριῶν*, implying that the troops were going on active service. So inf. 1073 Lamachus is ordered off on military duty, and he thereupon provides suitable food, 1097 foll.

l. 198. **ἐν τῷ στόματι**, 'on the palate,' as the Schol. *ἐν τῷ ἡμετέρῳ στόματι, γευσαμένων ἡμῶν, μόνον οὐχὶ φωνὴν ἀφιᾶσιν*. Reiske inverts the order of the two lines, so as to give an easier construction to *ἐπιτηρεῖν*, 'They seem to say on one's very palate, "Go where you please!" and don't look out for rations!'

l. 199. **σπένδομαι κἀκπίομαι**, 'I pour a libation from them, and then will drink them to the last drop.' (For this custom see Od. 3. 340, Merry's ed.)

l. 200. **χαίρειν κελεύων πολλά**, 'bidding a very good morning to.' So Hippolytus, renouncing the goddess of Love, says *τὴν σὴν δὲ Κύπριν πόλλ' ἐγὼ χαίρειν λέγω*.

l. 202. **εἰσιών**, 'going into my house.' This was not the right time of the year for the rural Dionysia, the celebration of which fell in the month Poseideon (Dec. and Jan.); whereas (inf. 504) this play was being acted during the Lenaea, which fell in the following month, Gamelion. Also, the rural Dionysia were celebrated in the hamlets (*δῆμοι*), but the Lenaea in that part of Athens called Limnae. So we must suppose, without pressing the details too closely, that the scene represents the farm of Dicaeopolis (inf. 266) in his own hamlet; where, heedless of the calendar, he organizes a special ceremonial. See on sup. 173, end of note.

l. 204. **πυνθάνου τῶν ὁδοιπόρων**, 'enquire of all the wayfarers about the man'; so *βραχέα σου πυθέσθαι* Nub. 482.

l. 205. **τῇ πόλει γὰρ ἄξιον.** See on sup. 8. ''Tis worth our city's while.'

l. 206. **ἀλλά μοι μηνύσατε.** At this point the Chorus realise that

Amphitheus has escaped; and they hastily question one another, and lament their decrepitude.

l. 209. In **οἴμοι τάλας** the subject is again the Chorus.

l. 214. **ἐπὶ νεότητος**, 'in the days of my youthful vigour.' So *ἐπί* with the gen. in Eq. 524 *ἀλλὰ τελευτῶν ἐπὶ γήρως οὐ γὰρ ἐφ' ἥβης | ἐξεβλήθη πρεσβύτης ὤν.*

l. 215. **Φαΰλλῳ.** The Phaÿllus, with whom the old Acharnian boasted that he could once keep pace though loaded with a sack of charcoal, was a native of Croton and a celebrated victor in the Pythian games. Hdt. 8. 47. In Vesp. 1206 he is called *τὸν δρομέα Φάϋλλον.* This name may be supposed to have a punning reference to the adverb **φαύλως**, which means 'lightly,' 'cheaply'; as Aves 961 *τὰ θεῖα μὴ φαύλως φέρε.*

l. 216. **τότε**, answering to *ὅτε* in v. 214. Notice the grouping of the particles in the two clauses; in which *ἄν* occurs both with **ἐξέφυγεν** and **ἀπεπλίξατο**, while a second *ἄν*, in each clause, goes closely with the adverbs. Cp. *ὡς ἡδέως ἄν σου λίθῳ τοὺς γομφίους | κόπτοιμ' ἄν* Ran. 572, *ποίαν τίν' οὖν ἥδιστ' ἂν οἰκοῖτ' ἂν πόλιν* Av. 127. **ἀπεπλίξατο**, 'trotted off,' is intended to be a grotesque word. The Schol. compares the description of the mules, Od. 6. 318 *εὖ δὲ πλίσσοντο πόδεσσιν.*

l. 219. **στερρόν**, 'stiff,' with old age.

l. 220. **Λακρατείδῃ**, 'Lacrateides,' who, 'now that he's old,' feels his 'leg heavy under him,' is only one of the old Acharnians; and the remark of the Schol. that Lacrateides was an Athenian archon in the time of Darius has really no bearing on the passage. There is a sort of appropriateness in the word, as containing a reminiscence of the 'great strength' he once had. With *Λα-κρατείδης* cp. *Λά-μαχος.*

l. 223. **ἐγχάνῃ**, the reading of the MSS., is better than the conjecture *ἐγχάνοι*. It means, 'see that he do not burst with laughter,' like *μή σε γέρον κοίλησιν ἐγὼ παρὰ νηυσὶ κιχείω* Il. 1. 26, *μή τι χολωσάμενος ῥέξῃ κακόν* Il. 2. 195, *μὴ ἀγροικότερον ᾖ τὸ ἀληθὲς εἰπεῖν* Plat. For the use of the word cp. Vesp. 1007 *κοὐκ ἐγχανεῖταί σ' ἐξαπατῶν Ὑπέρβολος.*

l. 226. **οἷσι παρ' ἐμοῦ**, 'against whom a hostile war comes swelling forth from me because of my [ravaged] farms.' In this sentence **χωρίων** probably depends upon **πόλεμος**, as a causal gen., as in *τὸ Μεγαρέων ψήφισμα* Thuc. 1. 140; but it is separated from it to allow the words *πόλεμος ἐχθοδοπὸς αὔξεται* (probably a quotation), to stand close together. Otherwise we may take **αὔξεται** in its special sense of 'growth,' and **χωρίων** as a local gen.; the idea then being that though the enemy has cleared the farms of their crops, yet they have left behind them 'a root of bitterness,' which is growing up with rapid increase.

l. 230. **κοὐκ ἀνήσω**, 'and I will never drop it' (so *ἀνεῖναι τὸν*

πόλεμον Thuc. 7. 18), 'before that like a reed, sharp and painful, I plunge vengefully into them up to the very hilt.' The grotesque conception of **σχοῖνος** as a weapon is a reminiscence of the Batrachomyomachia, where (l. 164) the frogs arm themselves, *ἔγχος δ' ὀξύσχοινος ἑκάστῳ μακρὸς ἀρήρει*, and (l. 255) *Πρασσαῖος δ' ἀκόντισεν ὀξέι σχοίνῳ*. The **σχοῖνος** was also used in making fences to vineyards. The lacuna in the MSS. after **ὀδυνηρός** is variously filled up by conjecture. Blaydes' *ἀνιαρός* is as good as any. It seems far too violent a confusion of metaphors to see in **ἐπίκωπος** an allusion to a sea-fight, where the sailors sit 'at the oar,' *παρὰ τῇ κώπῃ καθήμενοι*.

l. 234. **βλέπειν βαλλήναδε.** The Attic dême Pallene was an important military position. It had been the scene of an action between Eurystheus and the Athenians; between Theseus and the Pallantidae; and between Peisistratus and the Alcmaeonidae. So, in one sense, the sound of the words implies 'to keep a sharp look out towards Pallene,' and secure a good position. But Aristophanes punningly assimilates the word to *βάλλειν*, 'to wear a look that threatens pelting.' Mitchell suggests that the pun might be worked out by allusion to '*Stonehenge*;' perhaps 'Hurlingham' would be a better modern equivalent.

l. 235. **γῆν πρὸ γῆς.** So Aesch. P. V. 682 *γῆν πρὸ γῆς ἐλαύνομαι*.

l. 236. **οὐκ ἂν ἐμπλήμην**, 'I could never get full satisfaction.' For this form of the optative cp. Lysist. 235 *ἐμπλῇθ'* (*ἐμπλῇτο*) *ἡ κύλιξ*, ib. 253 *μιαραὶ κεκλῄμεθ' ἄν*, Plut. 991 *ἵνα τοὐμὸν ἱμάτιον φυρῶν μεμνῇτό μου*. Join **βάλλων λίθοις**.

l. 237. Dicaeopolis comes forth from his house carrying an earthen bowl (**χύτρα** inf. 284) containing a thin porridge or gruel (**ἔτνος** 246). His daughter is made to head the procession (**προΐτω 's τὸ πρόσθεν**, i.e. **ἐς τ. π.** 242), carrying on her head a round flat basket (**κανοῦν** 244) containing a long cake or roll (**ἐλατήρ** 246). Two slaves walk behind her; the whole scene representing the simple, old-fashioned, way of conducting the rural Dionysia.

l. 238. **εὐφημίας**, 'the order for silence,' expressed in *εὐφημεῖτε* sup. So Nub. 263 *εὐφημεῖν χρή*, at the commencement of a sacrifice or ceremony. The phrase properly means, 'speaking words of good omen [only],' and thus comes to mean 'silence'—the only sure way of not offending. Cp. *Favete linguis* Hor. Od. 3. 1. 2. Clark compares Herc. Fur. 962 *οὐδένος ἀκοὴν ὑπειπών*, i.e. the heralds' cry *ἀκούετε*, as inf. 1000.

l. 244. **κατάθου.** She is bidden 'to set her basket down' at the altar of Dionysus; and the 'initiatory rite' (ἀπαρξώμεθα) consists in pouring over the cake some porridge with a ladle, which her mother 'hands up' to her.

l. 246. **καταχέω** *τί τινος* as inf. 1040, and Nub. 74 *ἀλλ' ἵππερόν μου κατέχεεν τῶν χρημάτων*.

l. 247. **καὶ μὴν καλόν γ' ἔστ'.** 'There! that's all well.' It seems better to put the stop here, and to take **ἀγαγεῖν** and **ξυνενεγκεῖν** as infinitives with optatival force. The sentence then, beginning with **ὦ Διόνυσε**, will run parallel with the Homeric formula (Od. 17. 354) *Ζεῦ ἄνα, Τηλέμαχόν μοι ἐν ἀνδράσιν ὄλβιον εἶναι!* Cp. *θεοὶ πολῖται μή με δουλείας τυχεῖν* S. c. T. 253, *Δήμητερ . . εἶναί με τῶν σῶν ἄξιον μυστηρίων* Ran. 886. 'O my master Dionysus, [grant] that I having acceptably to thee conducted this procession, and having sacrificed along with my servants, may celebrate, with good luck to us all, this thy rural festival, set free from my military service; and that this thirty-year-truce may turn out well for me!'

Some editors put no stop after **καλόν γ' ἔστ'** and carry the construction on to **ἀγαγεῖν**, 'it is but right that I should celebrate.'

l. 253. **ἄγ', ὅπως οἴσεις**, 'come, [see] that you carry the basket prettily, like a pretty maid.' Cp. *ἄγε νυν ὅπως . . . εὐθέως ὑφαρπάσει* Nub. 489.

l. 254. **βλέπουσα θυμβροφάγον**, 'making a verjuice face,' as L. and S. The eating of the bitter herb 'savory' would pucker the lips up, and give a prim, demure, look to the girl's face. Here the father is so overcome with his daughter's beauty and decorum, that he remarks that any one who gets her for a wife will be a lucky fellow. Cp. *νᾶπυ* (mustard) *βλέπειν* Eq. 361, *ὀρίγανον βλέπειν* Ran. 602.

l. 257. **φυλάττεσθαι**, with imperatival force, 'take very good care in this crowd that no one slily (**λαθών**) nibble away at your golden trinkets.' These were probably strings of gold coins. Cp. Lysistr. 1188 foll. *στρωμάτων δὲ ποικίλων καὶ | χλανιδίων καὶ ξυστίδων καὶ | χρυσίων, ὅσ' ἐστί μοι, | οὐ φθόνος ἔνεστί μοι | πᾶσι παρέχειν φέρειν | τοῖς παισίν, ὁπόταν τε θυγά | τηρ τινὶ κανηφορῇ*, Av. 671 *ὅσον δ' ἔχει τὸν χρυσὸν ὥσπερ παρθένος*.

l. 262. **θεῶ** (imperat. *θεάομαι*), 'watch me.' There was (supposed to be) such a crowd (**κἀν τὤχλῳ** sup.) that Dicaeopolis bids his wife to get up to the flat roof of her house, and watch the procession. Such a roofed house on the stage was technically called *διστεγία*.

l. 266. **ἕκτῳ σ' ἔτει.** See on sup. 196. For **ἐς τὸν δῆμον** see on sup. 202.

l. 267. **πραγμάτων**, 'bothers.' He plays again upon **μαχῶν** and **Λαμάχων**, 'martial scenes and Field Marshals,' in inf. 1071.

l. 277. **ἐκ κραιπάλης**, 'after your [evening's] debauch, you shall next morning swill down a cup of peace.' He proposes to offer a restorative for the inevitable morning-headache. Cp. Vesp. 1253 *κακὸν τὸ πίνειν· ἀπὸ γὰρ οἴνου γίγνεται | καὶ θυροκοπῆσαι καὶ πατάξαι καὶ βαλεῖν, | κἄπειτ' ἀποτίνειν ἀργύριον* **ἐκ κραιπάλης**, Eq. 905 *μισθοῦ τρύβλιον ῥοφῆσαι*.

l. 279. **ἐν τῷ φεψάλῳ**, lit. 'in the sparks:' i. e. 'in the smoke of the

fire;' with the intention of keeping the damp from it and preserving the leather and wood-work from insects, such as ἶπες Od. 21. 395. This would imply that the shield was stowed away for a long time. See on sup. 58 and cp. Hesiod, Opp. 45 αἶψά κε πηδάλιον μὲν ὑπὲρ καπνοῦ καταθεῖο.

l. 281. This line is found in the Rhesus, 675.

l. 284. τὴν χύτραν, see on sup. 237. It is mentioned as used in religious rites in Av. 43.

l. 285. σὲ μὲν οὖν, 'nay rather, 'tis thyself we will stone.' It is not the *pot*, against which they are directing their missiles, but the *man*.

l. 290. ἡμῶν μόνος, 'who, being the only man of us that has made terms of peace, hast still the courage to look me in the face,' or, possibly, 'without consulting with us,' = χωρὶς ἡμῶν.

l. 291. For εἶτα after a participle see on sup. 23.

l. 295. σοῦ γ', with special emphasis, 'What! listen to *thee*!' For the tmesis κατα-χώσομεν cp. σὲ κατ' οὖν ἔβαλε Ran. 1047, κατὰ μὲν ἅγιον ἔχειν βρέτας, | κατὰ δ' ἀκρόπολιν ἐμὰν λαβεῖν Lysistr. 262. 'We'll crush you under a heap of stones!' lit. 'we will mound you over with stones.' Cp. Plat. Gorg. 512 *b* καταχώσειεν ἂν ὑμᾶς τοῖς λίθοις.

l. 299. λέγε λόγον, 'tell me any long story,' as in 302. So Eur. Med. 315 μὴ λόγους λέγε. Cp. Lysist. 747, where, when a woman begins a long rigmarole, Lysistrata says τίνα λόγον λέγεις;

l. 300. ὃν κατατεμῶ, 'whom I will cut into shoe-soles for the Knights,' cp. Eq. 314. For the construction cp. ἀσκὸν δαίρειν, 'to flay into a wine-skin,' Nub. 442, δερῶ σε θύλακον, 'I will flay you into a purse,' Eq. 370, κατατμηθείην τε λέπαδνα ib. 768. There is peculiar appropriateness in this threat against Cleon, who was in the leather-trade himself (βυρσοδέψης), and to make shoe-leather of him would be something like the sport of hoisting the engineer with his own petard. In these words Aristophanes lets the Chorus give a sly hint that there was a rod in pickle for Cleon; which was going to be laid smartly upon him the very next year in the play of the 'Knights.' See further on inf. 377 foll. With the perfect μεμίσηκα cp. inf. 410 τί λέλακας; Thesm. 600 λέληθεν.

l. 305. τοὺς μὲν Λάκωνας. The Chorus keeps harping on the Lacedaemonians. Dicaeopolis says, 'Do drop all reference to them, and stick to the question of my treaty, whether I was justified in making it.' 'No,' they answer, 'how can you even use the word "justified," when the other parties to your treaty are men "on whom neither solemn compact nor pledge nor oath is binding?"' 'Well,' retorts Dicaeopolis, 'if you *will* drag them in, I know that *even* these Lacedaemonians are not to blame for all our bothers.'

l. 308. βωμός implies a solemn engagement made and ratified with a public sacrifice. Cp. Schol. αἱ γὰρ συνθῆκαι διὰ τριῶν τελοῦνται,

λόγων, ἔργων, χειρῶν· λόγων μὲν οἷον δι' ὅρκου, ἔργων δὲ διὰ τῶν ἐν βωμοῖς θυσιῶν, χειρῶν δὲ ἐπειδὴ αἱ πίστεις διὰ τῶν δεξιῶν γίγνονται. The Athenian view of Lacedaemonian policy is thus summed up in Thuc. 5. 105 ἐπιφανέστατα ὧν ἴσμεν τὰ μὲν ἡδέα καλὰ νομίζουσι, τὰ δὲ ξυμφέροντα δίκαια, and in Lysistr. 629 the Chorus declares that you may as well trust in a ravening wolf as in the Lacedaemonians, οἷσι πιστὸν οὐδὲν εἰ μή περ λύκῳ κεχηνότι. Cp. Eur. Androm. 446 Σπάρτης ἔνοικοι, δόλια βουλευτήρια, | ψευδῶν ἄνακτες, μηχανορράφοι κακῶν, | ἑλικτὰ κοὐδὲν ὑγιές, ἀλλὰ πᾶν πέριξ | φρονοῦντες, ἀδίκως εὐτυχεῖτ' ἀν' Ἑλλάδα.

l. 314. **ἔσθ' ἃ κἀδικουμένους.** The construction of ἔστιν with cases of the relative is regularly idiomatic, as e.g. ἔστιν οἷς = ἐνίοις, ἔστιν ὧν = ἐνίων, so that ἔσθ' ἃ must be taken together here as = ἔνια, *quaedam*; cp. Thuc. 2. 26 Κλεόπομπος τῆς παραθαλασσίου ἔστιν ἃ ἐδῄωσε, *quaedam loca populabatur*. It is best then to take **πολλά** closely with ἀποφήναιμ' ἄν, 'I could abundantly prove, that *in some points* they are actually the injured parties.' Clark makes the sentence a condensed expression for ἀποφήναιμ' ἂν **πολλὰ** (in many respects) αὐτοὺς ἀναιτίους ὄντας, καὶ ἔσθ' ἃ (in some points) κἀδικουμένους. Notice the tense of **ἀδικουμένους**, the injuries are going on still.

l. 317. **δοκῶ**, sc. λέξαι δίκαια.

l. 318. **τὴν κεφαλὴν ἔχων**, this, the reading of all the MSS. and Suidas, is variously altered by editors, as making a dactyl—τὴν κεφαλ— in the 5th foot of the trochaic, which is without a parallel. The dialectical form κεβλή, which Ahrens introduces here, suggests that κεφαλή might practically be pronounced as a dissyllable, sc. κε̆φλή. The offer of Dicaeopolis to argue his case with his neck upon a 'chopping-block, so that he might be beheaded in an instant if he failed to make his point good, is a parody from the Telephus of Euripides, who is represented as saying, Ἀγάμεμνον, οὐδ' εἰ πέλεκυν ἐν χεροῖν ἔχων | μέλλοι τις εἰς τράχηλον ἐμβαλεῖν ἐμόν, | σιγήσομαι, δίκαια δ' ἀντειπεῖν ἔχων.

l. 319. For **εἰπέ μοι**, followed by a plural verb in the next clause, cp. inf. 328, Av. 366 εἰπέ μοι, τί μέλλετε;

l. 320. **καταξαίνειν ἐς φοινικίδα**; 'to pound him to red rags,' L. and S. The word καταξαίνειν, which properly describes the carding of wool, was frequently used of stoning, as πέτροισι πᾶς καταξανθείς Aj. 728, πέτραις καταξανθέντες ὀστέων ῥαφάς Eur. Suppl. 503. The Schol. sees an allusion in **φοινικίς** to the red military cloak of the Lacedaemonians; cp. Lysistr. 1139 ὁ Λάκων Ἀθηναίων ἱκέτης καθέζετο | ἐπὶ τοῖσι βωμοῖς ὠχρὸς ἐν φοινικίδι, | στρατιὰν προσαιτῶν.

l. 321. **οἷον αὖ μέλας τις ὑμῖν θυμάλωψ.** The Rav. MS. has ἐφ' ὑμῖν, which several commentators follow, with slight varieties of arrangement. It is difficult to see the exact sense to be extracted from the line. A strong emphasis seems to be given to **μέλας**. The decrepit

Acharnian elders, in whom the fire of youthful vigour seemed long dead, are compared to a 'blackened ember'; the simile having a direct bearing upon their trade as charcoal-burners. But their sudden outburst of rage and menace is like an unexpected shower of sparks sent up from a smouldering fire. Trans. 'How fiercely hath flared up in you something that looked like (τις) a blackened ember.' This rendering still leaves ὑμῖν uncertain. It may, more strictly, be a sort of ethical dative, e.g. 'thanks to you.' In θυμάλωψ, which Suidas rightly defines as *οἱ ἀπολελειμμένοι τῆς θύψεως (τυφόω) ἄνθρακες ἡμίκαυτοι*, there is an evident allusion to *θυμός* in the sense of 'wrath.'

l. 322. ἐτεόν, 'really'? as sup. 609, Nub. 35, etc. The patronymic *Ἀχαρνίδαι* (from *Ἀχαρνεύς*) has a sort of Epic solemnity of address. Ἀχαρνικοί, sup. 180 and inf. 324, is different.

l. 325. τεθνήξων, as from a pres. *τεθνήκω*. An exact parallel is *ἑστήξω*. For the construction cp. *ἴσθι δώσων* Ag. 1670, *ἴσθι τίσουσα* Soph. Electr. 298. The crasis δήξομἄρ' is for *δήξομαι ἄρα*.

l. 326. ἀνταποκτενῶ. We must gather from the words ἔνδον εἴρξας (330) that, directly Dicaeopolis has uttered this threat about slaying the hostages, he rushes into his house, as though to effect his terrible purpose, while the Chorus is left in doubt as to the meaning of his dark menace; 'Can he have got a child of any one of us here present, having shut it up in his own house? or on what ground is he so defiant?' Then Dicaeopolis reappears, carrying, probably, a sword in one hand (inf. 342), and in the other a coal-basket (*λάρκος*) of the regular Acharnian type. The scene is intended as a parody upon a scene in the Telephus of Euripides (the Schol. says 'of Aeschylus'); in which Telephus is represented as snatching up the young Orestes from his cradle, and threatening to kill him, unless Agamemnon comply with his request. A similar scene occurs in the Thesmophoriazusae 689 foll., where Mnesilochus steals a baby as a hostage from the women, and finds it after all to be a wine-skin which they had for their private drinking.

l. 335. κέκραχθ', i.e. *κέκραχθι*, as in Vesp. 198. The plural 2nd person in use is *κεκράγετε* Vesp. 415. See Veitch, s. v. *κράζω*. Curtius (Verb. pp. 290, 376, 387) shows that this and similar forms have no perfect signification, but are rather imperatives of reduplicated aorists. The force of ὡς with ἀποκτενῶ seems to be causal, 'bawl away, *since* I am determined to slay.' Some editors put a colon at *ἀποκτενῶ*, making it parallel with ὡς ἀπωλόμεσθα sup.

l. 336. ὁμήλικα, a conjecture of Reisig for the MSS. *τὸν ἥλικα*. The Acharnians not only call the coal-basket their fellow-burgher (*δημότης* sup.), but their mate. It is an *old* basket which these *old* men have known and used for years. Cp. Eur. Hippol. 1101 *ἴτ' ὦ νέοι μοι τῆσδε*

γῆς ὁμήλικες. In **φιλανθρ-ακέα** there is a sort of *σκῶμμα παρὰ προσδοκίαν* for the ordinary word *φιλάνθρ-ωπον*, 'a true lover of—charcoal.'

l. 338. **ἀλλὰ νυνὶ λέγ'**. Dicaeopolis had complained that the Chorus, till he had held the murder of the *λάρκος in terrorem* over them, had not chosen to listen to him while he was speaking. 'But now,' say they, 'speak away, if you think fit; and about the Lacedaemonian himself say whatsoever suits your view.' This rendering follows the MS. reading **φίλον**, and makes **ὅ τι** the relative. The Rav. MS. reads **φίλος**, adopting which we must write **ὅτι** in one word, and render, 'how that he is acceptable to your view'; or, reading **τῳ**, i.e. *τινὶ* **τρόπῳ**, 'how that he is in a sort of way your friend.' With **τὸν Λακεδαιμόνιον** cp. *ὁ Ἀττικίων* Pax 214; and, generally, *ὁ* **Μῆδος**.

l. 341. **ἐξεράσατε**, 'empty out.' The word is technically used of purging and vomiting; also of *emptying* the voting pebbles from the urn, Vesp. 993.

l. 342. **ξίφος**, the Chorus means by this the sacrificial *μάχαιρα*, Pax 948.

l. 343. **ὅπως μὴ . . ἐγκάθηνταί** *που*. This rare use of the pres. indic. after **ὅπως μή** implies his belief that stones are still lurking in the folds of their cloaks: so *ἐπίσχες, ὡς ἂν προὐξερευνήσω στίβον*, **μή** *τις πολιτῶν ἐν τρίβῳ φαντάζεται* Phoeniss. 92; *ὅρα σὺ* . . **μὴ** . . . *τῷ θεῷ* **προστίθῃς** *τὴν αἰτίαν* Ion 1523.

l. 344. **ἐκσέσεισται**, sc. *ὁ τρίβων*.

l. 345. **μή μοι πρόφασιν**. With this elliptical phrase cp. *μή μοί γε μύθους* Vesp. 1179, '[make] no pretext, please!' Antig. 577 *μὴ τριβὰς ἔτ'*.

l. 346. **στροφῇ** must mean something different from its ordinary sense of marching back to the Thymele (in contrast to *ἀντιστροφή*). This would not represent a movement violent enough to swing and toss their cloaks. The Schol. says *κόρδακα ἐνδείκνυνται*, the Kordax being a rough and romping dance. We might render 'pirouette.'

l. 347. **ἀνασείειν βοήν**. For *βοήν* the MSS. give *βοῆς*, (Mr. Clark mentions that the Rav. MS. has *α* written above *ης*, in the same hand, which induces him to read *βοάς = clamores*, comparing Soph. Ant. 1021). *Ἀνήσειν* and *ἀνασχήσειν* are merely conjectures. The words *ἐκσέσεισται, σειόμενον,* and *σειστός*, occurring immediately before, prepare us for **ἀνασείειν**, and suggest a joke in the use of it. Mr. Clark rightly says, 'We have the word *ἀνασείειν* in Thuc. iv. 38 *οἱ δὲ ἀκούσαντες παρῆκαν τὰς ἀσπίδας οἱ πλεῖστοι καὶ τὰς χεῖρας ἀνασείσαντες, δηλοῦντες προσίεσθαι τὰ κεκηρυγμένα*. The throwing up of the unarmed hands was probably the recognised sign by which two hostile armies engaged to cease fighting. Aristophanes applies the word quaintly to the late pacific exclamations of the Chorus.' Transl., 'You had then

after all to throw up your cries for quarter,' **βοήν** or **βοάς** being *παρὰ προσδοκίαν* for *χέρας*.

l. 348. **ὀλίγου**, 'nearly,' as Nub. 722; inf. 381. **Παρνήσιοι.** The charcoal came from the woods on Mount Parnes in Attica.

l. 349. **ἀτοπίαν**, 'unreasonableness,' or, as we say, 'awkwardness.'

l. 351. **σηπία.** The cuttle-fish, when alarmed, squirts out the contents of its ink-bag (*θολός*), so as to darken the water and facilitate its escape. Here Dicaeopolis, seeing how the blackened basket has dirtied his clothes as he held it, pretends that it has squirted 'plenty of its coal dust' on him. With **τῆς μαρίλης συχνήν** cp. *τῆς ἀθάρης πολλὴν ἔφλων* Plut. 694, *τῆς γῆς πολλήν* Pax 167.

l. 352. **ὀμφακίαν** is here used as an adj., meaning 'sour,' with **θυμός**. Properly it is the name of a wine made from *ὄμφακες*, 'unripe grapes,' the termination being a technical one for different kinds of wine, as *ἀνθοσμίας, καπνίας, σαπρίας*, etc.

l. 354. **ἴσον ἴσῳ φέρον**, i.e. nothing that offers a fair compromise; but the metaphor in *ὀμφακίαν* is continued, and **ἴσον ἴσῳ** is used in the sense of 'half and half.' It is an idiomatic phrase; so that **ἴσῳ** is not governed by **φέρων** in the sense of 'bringing' or 'adapting equal measure *to* equal;' but **ἴσον ἴσῳ** stands closely together, as in Hippocr. 1040 *d* *διδόναι γάλα καὶ οἶνον πίνειν ἴσον ἴσῳ*, and **φέρων** means, 'standing,' 'admitting,' as in Eq. 1188 *ὡς ἡδὺς (ὁ οἶνος) καὶ τὰ τρία* **φέρων** *καλῶς*, i.e. three parts of water to two of wine. Cp. Plut. 1133 *οἴμοι δὲ κύλικος ἴσον ἴσῳ κεκραμένης*.

l. 357. **φιλῶ γε.** So that he would not run such a direful risk, if he had not been sure that he could make his case good.

l. 360. **ὅ τί ποτ'**, 'what this strong plea is that you've got.'

l. 361. **ἔμεγε πόθος ἔχει ὅ τι φρονεῖς**, i.e. '[to learn] what your meaning is'; as in Nub. 1391 *τῶν νεωτέρων τὰς καρδίας πηδᾶν ὅ τι λέξει*.

l. 364. **τὴν δίκην διωρίσω**, 'didst prescribe the form of the trial.'

l. 367. **τυννουτοσί**, = *tantillus*. He calls himself 'only so big,' to portray his defencelessness; but with a sly suggestion that 'magna est veritas et praevalebit.' Cp. Thesm. 744 *ἀπέδυσας ὦναίσχυντέ μου τὸ παιδίον, | τυννοῦτον ὄν*. ΜΝΗ. *τυννοῦτο;* ΓΥΝ. *μικρὸν νὴ Δία*.

l. 368. **ἐνασπιδώσομαι**, an intentionally bombastic word, 'I will not embuckler myself.'

l. 371. **εὐλογῇ.** On the greediness of the Athenians for compliments and fulsome praises see inf. 635 foll. The character of Philocleon in the Vespae will illustrate the passion of the citizens for showing their power in the law-courts. **καὶ δίκαια κἄδικα** with **εὐλογῇ**, 'whether rightly or wrongly'; as Eq. 256 *κεκραγὼς καὶ δίκαια κἄδικα*.

l. 374. **κἀνταῦθ'**, 'and they don't notice that they are being betrayed

thereby'; lit. 'sold,' as Eur. Troad. 973 *ὥσθ' ἡ μὲν Ἄργος βαρβάροις ἀπημπόλα*, Pax. 633 *τὸν τρόπον πωλούμενος τὸν αὐτὸν οὐκ ἐμάνθανεν.*

l. 376. **οὐδὲν βλέπουσιν πλήν**, 'they care for nothing else but.' Clark thinks that in **δακεῖν** there is a sneering allusion to the toothlessness of the old men. Cp. *νωδός* inf. 715. But this is hardly likely.

l. 377. **αὐτός τ' ἐμαυτόν**, 'and I know about my own case too, what I underwent at Cleon's hands because of my last year's comedy.' The 'Babylonians' was brought out B.C. 427, not in Aristophanes' own name, but in that of Callistratus (*τοὺς δὲ Βαβυλωνίους ἐδίδαξε διὰ Καλλιστράτου*, Phot. Lex.). It was represented at the Great Dionysia, when Athens was full of strangers, and when the allies in the Athenian confederation came to pay the amount of their tribute. Aristophanes seized this opportunity to criticise the action of the Athenian magistrates in general, and, particularly, the conduct of Cleon (*ἐκωμῴδησε γὰρ τάς τε κληρωτὰς καὶ χειροτονητὰς ἀρχὰς καὶ Κλέωνα παρόντων τῶν ξένων*, Schol. ad loc.). But the real sting in the play was his criticism of the whole policy of Athens, in the person of Cleon its principal representative, with especial reference to the oppressive severity with which the confederate states were treated. For this insult against Athens and himself, Cleon prosecuted Aristophanes (by what process we are not told), and failed in his attempt.

Next, Cleon appears to have impugned the genuineness of his Athenian citizenship, by a *ξενίας γραφή*, probably on the ground of his owning an estate in Aegina. Again Cleon was unsuccessful. To the natural question—'How was it that Cleon was able to prosecute Aristophanes, if the "Babylonians" came out in the name of Callistratus?'—two answers may be given. First, the fact of the actual authorship of the play was one of those secrets that everybody knows; and, secondly, the Scholl. assert that Aristophanes himself acted the principal part in the 'Babylonians,' and was thus able to make a personal attack upon Cleon, under the licence allowed to comedy. In the same way we might suppose that, although the play of the 'Acharnians' was also brought out in the name of Callistratus, the part of Dicaeopolis was taken by Aristophanes.

l. 381. **κἀκυκλοβόρει**, 'came down roaring on me like a torrent.' The *Κυκλόβορος* is a brawling mountain-stream in Attica, which 'descends,' says Mr. Clark, 'from Lycabettus, and passes through the city of Athens with a loud roar.' In Eq. 137 Cleon is described as *ἅρπαξ κεκράκτης, Κυκλοβόρου φωνὴν ἔχων.* Cp. Vesp. 1034 *φωνὴν δ' εἶχεν χαράδρας ὄλεθρον τετοκυίας.* There is still a trace of the 'torrent' metaphor in **ἔπλυνεν**, but it seems to have been a regular slang word for 'abusing'; perhaps we might say 'lathered me.' For **ὀλίγου** see sup. 348.

l. 384. **ἐνσκευάσασθαί μ'**, 'to get myself dressed up.' **οἷον ἀθλιώτατον**, the whole clause attracted into the case of **με**, cp. Plat. Symp. 220 *b* *καί ποτε ὄντος τοῦ πάγου οἵου δεινοτάτου*, i.e. *τοιούτου οἷός ἐστι δεινότατος*, Eq. 978 *καίτοι πρεσβυτέρων τινῶν οἵων ἀργαλεωτάτων . . ἤκουσα.* Transl. 'in the most wretched guise possible.'

l. 386. **ἐμοῦ γ' ἕνεκα**, 'for aught I care'! as inf. 958. The 'shaggy thick-haired darkling' cap of Hades is the 'invisible cap' of our fairy stories, and is as old a notion in classical Greek as Homer; cp. Il. 5. 845 *αὐτὰρ Ἀθήνη | δῦν' Ἄϊδος κυνέην, μή μιν ἴδοι ὄβριμος Ἄρης*, and Hesiod, Scut. Herc. 226 *δεινὴ δὲ περὶ κροτάφοισιν ἄνακτος | κεῖτ' Ἄϊδος κυνέη νυκτὸς ζόφον αἰνὸν ἔχουσα.* The Chorus doesn't care one bit what disguise Dicaeopolis chooses to assume. But the allusion to Hieronymus, called in Nub. 349 the shaggy (*λάσιον*) son of Xenophantus, introduces a double joke; for Hieronymus was so covered with whisker and beard as to be almost hidden from view; and the bombastic character of the epithets which he used in his dithyrambic poems is ridiculed in the long adjective, which resembles the *σφραγιδονυχαργοκομήτας* of Nub. 333.

l. 394. **βαδιστέα**, 'I must wend my way to Euripides.' Cp. Lysist. 412 *ἐμοὶ μὲν οὖν ἔστ' ἐς Σαλαμῖνα πλευστέα*, Nub. 727 *οὐ μαλθακιστέ', ἀλλὰ περικαλυπτέα*, inf. 480. Mitchell remarks that for the purpose which Dicaeopolis had in view, viz. to appear in the humblest garb of a suppliant, 'nothing seems so well adapted to him as a suit borrowed from the tragic wardrobe of Euripides, whose dramas had of late become a very lazar-house, comprehending the lame, the halt, the maimed, the blind tricked out in every variety of wretchedness.'

l. 396. **οὐκ ἔνδον**, 'though not within, he is within, if you have the wit to see it.' This verbal quibble parodies a favourite form of Euripidean phraseology; e.g. *ἔστιν τε κοὐκ ἔτ' ἔστιν* Alcest. 521, *Ἀργεῖος οὐκ Ἀργεῖος* Orest. 904.

l. 398. **ὁ νοῦς.** The tragic poet's *mind* is represented as being away from home, 'culling versicles'; therefore it is rather severe to make the man engaged in composition in the absence of his mind, which ought to provide the inspiration for the play. Cp. the frequent Homeric contrast between a man's *ψυχή*, and himself, *αὐτός*, Il. 1. 3, 4, and Od. 11. 601, Eur. Ion 251 *οἴκοι δὲ τὸν νοῦν ἔσχον ἐνθάδ' οὖσά που.* That **ἀναβάδην** means 'upstairs' is settled by inf. 409 **καταβαίνειν δ' οὐ σχολή.** Also the joke about Euripides having so many lame men in his plays (411) would be lost, unless we imagine the characters created at the top of a break-neck ladder, with every chance of tumbling down. Mr. Reid reminds us that this ladder in Greek houses was so dangerous for children, that, though the women's apartments were above, they often exchanged them for the ground-floor when they had little ones about them.

l. 401. **ὑποκρίνεται** has been explained 'he acts his part,' like a player trained thereto by his master; and so introducing a sly hit at Cephisophon, who was said to be at once the servant, and the literary co-adjutor of Euripides. Indeed the Schol. would give ΚΗΦΙΣΟΦΩΝ in the text instead of ΘΕΡΑΠΩΝ. We may rather render, 'interprets,' referring to his explanation of *οὐκ ἔνδον ἔνδον*, as Vesp. 53 *οὕτως ὑποκρινόμενον σοφῶς ὀνείρατα*. Or, more simply still, 'answers.'

l. 406. **Χολλείδης**. The Schol. on sup. 34 makes out Dicaeopolis to have been a *δημότης* of Acharnae, not of Cholleidae; but see note there, and cp. l. 200. It is just possible that he properly belonged to the latter *δῆμος*, but had rights of property (*ἔγκτησις*) in Acharnae. Perhaps **Χολλείδης** is only a fanciful name invented to enlist the sympathies of Euripides with a member of the hamlet of lame beggars (*χωλοί*); a 'wardsman of "*Cripplegate*," or "*Crutched Friars*"!'

l. 409. **ἐκκυκλήσομαι**, 'I will let myself be wheeled forward.' The *ἐκκύκλημα* in the Greek theatre was a platform on wheels which was rolled forward from the back of the stage, and was, conventionally, supposed to represent a house with the front off, so that the audience could see what was going on indoors. When the scene was over the platform was wheeled in again. So Agathon says, Thesm. 265 *εἴσω τις ὡς τάχιστά μ' εἰσκυκλησάτω*. The *ἐκκύκλημα* was mainly used to exhibit the appearance of Gods on the stage: so the words almost mean here (as Mr. Clark), 'Let your godship be displayed'!

l. 410. **λέλᾱκας** (see under *λάσκω*, L. and S.), a word of Tragic usage, as in P. V. 407 *στονόεν λέλακε χώρα*. For **ἀναβάδην** see on sup. 398, 'You are composing up aloft, when you might do so downstairs. It's not without reason you make your characters lame!' Philoctetes, with his wounded foot; Bellerophon, unseated from Pegasus; and Telephus, after his stumble over the vine-root, would come under this category. Cp. the warning given to Trygaeus, when mounted on his Beetle, *ἐκεῖνο τήρει, μὴ σφαλεὶς καταρρυῇς | ἐντεῦθεν, εἶτα χωλὸς ὢν Εὐριπίδῃ | λόγον παράσχῃς, καὶ τραγῳδία γένῃ*.

l. 412. **ῥακία**. In Ran. 842 Aeschylus calls Euripides *πτωχοποιὲ καὶ ῥακιοσυρραπτάδη*. Here he is represented as actually *wearing* a ragged costume, as though to derive fitting inspiration therefrom in his tragedies about beggars. So Agathon, Thesm. 148 *ἐγὼ δὲ τὴν ἐσθῆθ' ἅμα γνώμῃ φορῶ· | χρὴ γὰρ ποιητὴν ἄνδρα πρὸς τὰ δράματα, | ἃ δὴ ποιεῖ πρὸς ταῦτα τοὺς τρόπους ἔχειν*.

l. 415. **τοῦ παλαιοῦ δράματος**, 'of that time-honoured play of thine'; with reference to the Telephus. This seems simpler than Bergk's emendation *ῥάκιόν τί του π. δ.* 'from *some* old play.'

l. 416. **ῥῆσιν μακράν**, with especial reference to the long prologues and speeches of messengers in the tragedies of Euripides.

l. 418. **ὁδί**, 'here'; pointing to a complete set of sorry clothes on a peg, that had formed the costume of Oeneus, when he played his (**ἠγωνίζετο**) part as the dethroned and banished king of Calydon. Cp. Vesp. 1479 *τἀρχαῖ' ἐκεῖν' οἷς Θέσπις ἠγωνίζετο*.

l. 421. **τοῦ τυφλοῦ Φοίνικος.** One form of the story about Phoenix was that his eyes were put out by his father Amyntor, because Phoenix had offered dishonour to his father's mistress. His sight was restored by Cheiron.

l. 423. **λακίδες**, 'tatters,' 'shreddings'; a tragic word as in Choeph. 25 *λινοφθόροι δ' ὑφασμάτων λακίδες*, and Pers. 821, cp. Eur. Troad. 497 *πέπλων λακίσματα*.

l. 425. **πτωχιστέρου**, 'more beggarly.' For the form cp. *λαλίστερα* Ran. 91, *κλεπτίστατον* Plut. 27, *ποτίσταται* Thesm. 735. *λαλίστατος* occurs Eur. Cycl. 315.

l. 427. **οὑτοσί**; 'yonder'; pointing to another set.

l. 429. **κἀκεῖνος**, 'the man I mean.' Euripides recognises the character intended, as soon as he hears the words **δεινὸς λέγειν**.

l. 430. **Μυσὸν Τήλεφον.** See on sup. 326. Telephus, king of Mysia, was wounded with a spear by Achilles. He consulted the Pythia about the means of cure, and she answered, *ὁ τρώσας ἰάσεται*, 'the wounder shall heal.' Therefore Telephus by importunities and threats induced the Achaeans to invite Achilles to cure him. When this failed, Odysseus revealed the fact that the real 'wounder' was the spear, with the rust of which applied to the sore he was presently made whole.

l. 431. **σπάργανα**, properly 'swaddling clothes,' must here be rendered 'wraps.'

l. 433. **κεῖται δ' ἄνωθεν**, 'they lie atop of the Thyestean rags, between [them and] those of Ino.' For this ellipse cp. Av. 187 *ἐν μέσῳ δήπουθεν ἀήρ ἐστι γῆς* (sc. *καὶ οὐρανοῦ*), Aesch. Cho. 63 *ἐν μεταιχμίῳ σκότου* (sc. *καὶ ἡμέρας*), 'in the mid-space between darkness (and light).' Mr. Reid remarks that the omission of one of the points in space is analogous to the continual omission in Plato of one of two points of comparison with *ὅμοιος* as Rep. 408 *d*. 'Flebilis Ino' occurs in Hor. A. P. 123.

l. 435. **διόπτα.** The joke consists in Dicaeopolis peeping through a hole in the ragged garments, and exclaiming, 'O Zeus! who beholdest all things, and canst see *through* all things'! The time-honoured pun upon the word '*holy*,' would give the spirit of his invocation. The word occurs in Rhesus 234. Nearly all editors enclose the next line in brackets, as being interpolated from sup. 384. But the MSS. all give it; and it seems better to retain it (comparing for the construction sup. 247), than to bring together the two vocatives, **ὦ Ζεῦ** and **Εὐριπίδη**.

l. 438. **τἀκόλουθα**, 'the accompaniment of the rags' seem to have been all ready to hand in the property room.

ll. 440, 441. The Schol. says that these two lines are from the Telephus of Euripides. In them and in the following verses there seems to be an allusion to the fact that Aristophanes is, in his own person, playing the part of Dicaeopolis; which is an open secret to the audience, but not technically acknowledged (see on sup. 377); so that the members of the Chorus, in their official capacity, are ignorant of it.

l. 444. **σκιμαλίσω**, interpreted by Hesych. *καταδακτυλίσω*, 'may poke them'; as we say, 'poke fun at them.'

l. 445. **πυκνῇ γάρ**, again a verse in the Euripidean style, 'with shrewd mind thou devisest subtleties.' Euripides was pleased by the introduction of a couple of his own lines.

l. 446. **εὐδαιμονοίης**, 'Heaven's blessing be yours! and may Telephus have—what lies within my thoughts'! A covert way of saying, 'Telephus—be hanged'! The Schol. calls this a parody from the Telephus, quoting as the right form of the verse *καλῶς ἔχοιμι, Τηλέφῳ δ' ἃ 'γὼ φρονῶ.* The line occurs in Athen. 186, with the change *εὖ σοι γένοιτο* for **εὐδαιμονοίης**, which Meineke adopts, regarding *εὐδαιμονοίης* as introduced from inf. 457.

l. 447. **ἤδη**, 'even now.' He begins to draw upon his stock of Euripidean phrases already, under the inspiration of the rags and the felt-hat. But his get-up is still incomplete; he must have the rest of the 'properties' before he is thoroughly furnished.

l. 449. **λαΐνων σταθμῶν**, 'my marble halls': as in Eur. H. F. 1037 *λαΐνοις ἀμφὶ κίοσιν οἴκων*, Elect 1150 *λάινοι θριγκοὶ δόμων.*

l. 450. **ὦ θύμ'**, in heroic style *ὀχθήσας ἄρα εἶπε πρὸς ὃν μεγαλήτορα θυμόν* (Od. 5. 298). Cp. Med. 1057 *μὴ δῆτα, θυμέ, μὴ σύ γ' ἐργάσῃς τάδε.* See inf. 485.

l. 453. **σπυρίδιον.** This basket was a sort of wicker-work 'shade,' in which a lamp could be carried, so as not to be blown out by the draught. After long use it was sure to be 'burned through' by the swaying of the flame. Antisthenes (Diog. Laert. 6. 87) says that Crates adopted the tenets of the Cynic school *θεασάμενον ἔν τινι τραγῳδίᾳ Τήλεφον σπυρίδιον ἔχοντα καὶ τἄλλα λυπρόν.*

l. 454. **τί δ' ὦ τάλας.** The Schol. calls this a parody on a line in the Telephus *τί δ' ὦ τάλας σὺ τῷδε πείθεσθαι μέλλεις* (? *θέλεις*). The resemblance is not striking.

l. 457. **ἡ μήτηρ.** The mother of Euripides was said to have been Clito, a green-grocer; and Aristophanes is never tired of alluding to this, as infr. 478; Thesm. 387 *Εὐριπίδου τοῦ τῆς λαχανοπωλητρίας*, ib. 456 *ἐν ἀγρίοισι τοῖς λαχάνοις αὐτὸς τραφείς*, Ran. 840 *ὦ παῖ τῆς ἀρουραίας θεοῦ.* **εὐδαιμονοίης** is used, Ran. 1417, as an expression of thanks.

l. 458. **μαλλά μοι δός**, i.e. *μὴ ἀπελθεῖν κελεύσῃς, ἀλλὰ δός.* Cp. Ran. 103 *σὲ δὲ ταῦτ' ἀρέσκει; μάλλα πλὴν ἢ μαίνομαι.*

l. 459. **χεῖλος**, the 'edge' or 'rim,' as in Od. 4. 616 *κρητὴρ . . χρυσῷ δ' ἐπὶ χείλεα κεκράανται.*

l. 460. **φθείρου λαβὼν τόδ'**, i.e. 'take it, and go hang'! Cp. Eur. Heracl. 284 *φθείρου, τὸ σὸν γὰρ Ἄργος οὐ δέδοικ' ἐγώ.* With **ἴσθ' ὀχληρὸς ὤν** cp. Hel. 452 *ὀχληρὸς ἴσθ' ὤν.*

l. 461. **οὔπω μὰ Δί' οἶσθ'.** This line is probably another quotation from the Telephus. The joke seems to lie in the two distinct meanings of which the verse is susceptible. To Euripides' ear it sounds only as a still further plea for further concessions—'You don't know what harm you are doing by your refusal.' But Aristophanes probably meant it as an earnest of his severe literary criticism on Euripides—'You don't yet know—it hasn't yet dawned upon you—what harm you are doing to Tragedy, and how you are lowering the stage'? Cp. inf. 464, 470.

l. 463. **χυτρίδιον.** The pipkin is no more perfect than the *σπυρίδιον.* There is a hole that has had to be bunged up with a sponge. It is difficult to see how this would make it water-tight. Perhaps its utter uselessness is an intentional joke. Others render 'filled with a sponge' for the purpose of wiping off the sweat and dirt that collected when Telephus was 'on the tramp.'

l. 464. **τὴν τραγῳδίαν**, 'the heart and soul of my tragedy.' The whole pith, then, of his plays lay, on his own acknowledgement, in such petty accessories. **ταυτηνί**, sc. *τὴν χύτραν.*

l. 469. **ἰσχνὰ φυλλεῖα**, dry or flaccid leaves of vegetables are true beggars' fare, as in Plut. 544 *σιτεῖσθαι δ' ἀντὶ μὲν ἄρτων | μαλάχης πτόρθους, ἀντὶ δὲ μάζης φυλλεῖ' ἰσχνῶν ῥαφανίδων.*

l. 472. **οὐ δοκῶν με.** The Schol. calls this a parody from the Oeneus of Euripides; but says that others referred it to the Telephus. If it comes from the latter play it may be quoted from some confession on Telephus' part that he has tired out the Greek chieftains with his persistent importunities—'while I entreated and argued my case, never thinking that the princes hate me'! In using the words here, Dicaeopolis would mean, 'I am indeed very troublesome, not dreaming that the great ones of the earth (such as Euripides) hate me.'

l. 478. **σκάνδικα.** This bare-faced reference to the 'chervil,' from his mother's vegetable stall, brings matters to a crisis. See on sup. 457. The form of the verse is parodied from Choeph. 750 *Ὀρέστην . . ὃν ἐξέθρεψα μητρόθεν δεδεγμένη.* Mr. Clark remarks that Hesychius went a step farther, and says Euripides was nicknamed *σκανδικοπώλης*, cp. Eq. 19.

l. 479. **πηκτὰ δωμάτων**, 'the barriers of the house,' is only a tragic

amplification for *θύρας*. Here the *ἐκκύκλημα* rolls back, and Euripides retires from view. See on sup. 409.

l. 480. **ὦ θύμ'**, see on sup. 450. There seems an intentional pun between *σκάνδιξ* and *θύμος*, 'thyme.' **ἐμπορευτέα**, with reference to *ἐμπορία*, 'we must tramp on our business'; cp. the technical trade-meaning of 'traveller.'

l. 481. **ὅσον.** Notice the position of the word, showing its predicative force, 'how serious is the contest in which thou wilt contend by and by.' **ἆρ' οἶσθα** is intended to be ridiculously solemn.

l. 483. **γραμμή**, the 'scratch' or starting-line; called in Homer *νύσσα* Od. 8. 121.

l. 484. **οὐκ εἶ** (from *εἶμι*, as Schol., not from *εἰμί*, as Müller), 'Wilt thou not start, seeing thou hast gulped down Euripides'? and art, consequently, penetrated with his persuasive powers. Mr. Clark quotes from Lucian, *Ζεὺς τραγῳδός* 44, where Hera says, *Εὐριπίδην ὅλον καταπεπώκαμεν*, at a point where Zeus wants to talk in verse.

l. 485. **ἐπῄνεσ'** (α), 'I commend you,' 'well done'! as though the *θυμός* showed signs of boldly facing the danger; cp. Alcest. 1095. It is very doubtful if the aorist can mean, as Mr. Paley prefers, 'I'm much obliged to you,' implying a polite refusal on the part of the *θυμός* to move; as when Xanthias, declining an invitation (Ran. 508) says, *κάλλιστ'· ἐπαινῶ*. The whole scene is parodied from the Medea 1242 foll. *ἀλλ' εἶ', ὁπλίζου καρδία, τί μέλλομεν; . . ἄγ', ὦ τάλαινα χεὶρ ἐμή, λαβὲ ξίφος*, and is generally a parody on the hesitation shown by *ἄγγελοι*, and the way in which they debate with themselves before revealing bad news: cp. Ant. 225, 232.

l. 486. **ἐκεῖσε**, sc. to the *γραμμή*. **ἐκεῖ**, sc. on the *ἐπίξηνον*.

l. 487. The aorist particip. **εἰποῦσ'** implies that he is to lay his head down upon the block and await the axe, 'as soon as he has finished his speech.' He originally offered to speak *ὑπὲρ ἐπιξήνου τὴν κεφαλὴν ἔχων*, 318, 355 sup., but this is a different posture from the one suggested by *παράσχες* here.

l. 489. **ἄγαμαι καρδίας**, 'I'm proud of my heart,' 'Bravo! good heart!' So *ἄγαμαι λήματος* Eur. Rhes. 245, *ἄγαμαι δὲ λόγων* Av. 1744.

l. 495. **αὐτὸς αἱρεῖ.** The same sentiment as that expressed sup. 364.

l. 496. **μή μοι φθονήσητ'.** This is the *μακρὰ ῥῆσις* to which Dicaeopolis has already alluded, sup. 416. The first two verses are almost a transcript from the Telephus of Euripides, which the Schol. quotes thus: *μή μοι φθονήσητ' ἄνδρες Ἑλλήνων ἄκροι, | εἰ πτωχὸς ὢν τέτληκ' ἐν ἐσθλοῖσιν λέγειν.* The gist of his speech is that the Athenians have declared war for very petty and insufficient causes; and that therefore

the duty lies with them to be the first to suggest peace. This reference to the general audience has been already suggested in sup. 317 *μηδὲ τῷ πλήθει δοκῶ*.

l. 497. **ἔπειτα** means 'notwithstanding'; i.e. if, granting the fact of his beggarhood, he should still venture.

l. 499. **τρυγῳδίαν ποιῶν.** This is another bit of the confidential confession he makes to the **θεώμενοι**, in reminding them that, after all, he is only 'acting in a comedy,' or, perhaps, a sort of apology for introducing serious affairs of state into a comedy. Anyhow he claims an earnest purpose for his mock speech, in the same spirit in which Horace asks 'ridentem dicere verum quid vetat'? See inf. 655.

l. 503. **ξένων παρόντων**, as they were when the play of the 'Babylonians' was acted in the preceding year at the Great Dionysia. See note on sup. 378.

l. 504. **αὐτοὶ γάρ ἐσμεν**, 'for we are here all by ourselves.' (Plato uses the same words Legg. 836 *b*, meaning, 'we stand alone in this view,' settling the force of *αὐτοί*: cp. Thesm. 472 *αὐταὶ γάρ ἐσμεν, κοὐδεμί' ἐκφορὰ* (blabbing) *λόγων*, Theocr. 10. 20 *οὐκ αὐτὸς τυφλὸς ὁ Πλοῦτος ἀλλὰ χὠφρόντιστος Ἔρως*), 'and the exhibition is the one that is held at the Lenaeon'; that is, at the temple of Dionysus, god of the Wine Press (*ληνός*), which stood in the marshy part of Athens (*Λίμναι*) south of the Acropolis. Cp. Thuc. 2. 15 *τὸ ἐν Λίμναις Διονύσου*. The **ξένοι**, by which word he means the Athenian 'allies,' are 'not yet present,' because they are not due till the Great Dionysia, when they will bring in their tribute. 'So here we are,' he says, 'all by ourselves, clean winnowed.' So far all is clear. He feels that he may speak freely, because the audience is a strictly Athenian one. But, by way of correcting himself, he shows that he must not ignore the presence of the 'resident aliens,' who are not *ipso facto* Athenian citizens, and yet cannot be classed among the *ξένοι*. He calls them, 'the husk of the citizens'; by which he does not mean what we call the 'chaff'; for this is blown away by the process of winnowing; but rather the skin or coat of the grain, which breaks up into bran in the grinding. So we have *three* grades given us. (1) The **ξένοι** represented by the 'chaff'; (2) the **ἀστοί**, who are the pure portion of the grain, that makes flour; and (3) the **μέτοικοι**, an inferior, but inseparable, portion of the grain—what, in short, we might call the 'bran.' This interpretation makes good sense of the text as it stands, but it is rather at the expense of the true meaning of **ἄχυρα**, which is regularly taken to mean 'chaff.' It seems not unlikely that the line *τοὺς γὰρ κ.τ.λ.* was inserted as a gloss by some one who did not understand the relation of the metics to the **ἀστοί**.

l. 509. **μισῶ.** He hates the foe as strongly as any other Athenian citizen can: yet even hatred must not be an excuse for injustice.

l. 510. **οὐπὶ Ταινάρῳ.** There was a temple to Poseidon on Taenarum (*C. Matapan*). **σείσας**, sc. 'having caused an earthquake'; a power specially attributed to the god who was called *ἐνοσίχθων*, *ἐννοσίγαιος*, and *σεισίχθων*. In B.C. 464 Sparta had been visited by a terrible earthquake, to which the present passage alludes: *οἱ γὰρ Λακεδαιμόνιοι ἀναστήσαντές ποτε ἐκ τοῦ ἱεροῦ τοῦ Ποσειδῶνος ἀπὸ Ταινάρου τῶν Εἱλώτων ἱκέτας, ἀπαγαγόντες διέφθειραν· δι' ὃ δὴ καὶ σφίσιν αὐτοῖς νομίζουσι τὸν μέγαν σεισμὸν γενέσθαι ἐν Σπάρτῃ* Thuc. 1. 128, when (as Pausanias relates, 7. 25) not a house was left standing. With **ἅπασιν ἐμβάλοι**, 'bring them down upon all their heads,' cp. Nub. 1489 *ἕως ἂν αὐτοῖς ἐμβάλῃς τὴν οἰκίαν.*

l. 512. **κἀμοί**, 'for me as well,' as for the Chorus, cp. sup. 183, 282.

l. 517. **ἀνδράρια μοχθηρά**, 'certain vile fellows, mere counterfeits, debased and false stamped, and of foreign mintage.' In these epithets the metaphor of bad money is kept up throughout. In **παρακεκομμένα** and **παράσημα** the allusion is to the false stamp on the coin, as in Ran. 725 the contrast is made between *τούτοις τοῖς πονηροῖς χαλκίοις | χθές τε καὶ πρῴην κοπεῖσι τῷ κακίστῳ κόμματι* and *καλλίστοις ἁπάντων . . νομισμάτων, | καὶ μόνοις ὀρθῶς κοπεῖσι καὶ κεκωδωνισμένοις*, ib. 722. In **ἄτιμα**, besides the general reference to the degradation of *ἀτιμία*, there is an allusion to coins of 'depreciated value,' owing to their alloy with base metal. In **παράξενα** he alludes to foreign money that has found its way into circulation in Athens, avowedly *issued* from the Athenian mint; but, as Elmsley notes, it contains a hit at the doubtful citizenship of some of the men highest in power in the city. 'Vix dici potest quam saepe hominibus in civitate potentibus, vel alioqui sibi infestis, *ξενίαν* exprobrarint comici. Hac suspicione notatur Cephisodemus inf. 704; Execestides Av. 11, 764, 1527; Acestor ib. 31; Spintharus ib. 762; Lycurgus ib. 1296; Archedemus Ran. 418; Cleopho ib. 681,' etc.

l. 519. **Μεγαρέων τὰ χλανίσκια.** The Megarians had entered into an alliance with Athens in B.C. 455; but revolted from her ten years later, putting the Athenian garrison to death. Shortly before the outbreak of the Peloponnesian war, the Athenians, who had nursed a deep feeling of revenge for this, passed a stringent decree (*τὸ περὶ Μεγαρέων ψήφισμα* Thuc. 1. 67, 139), excluding the Megarians from every port and market within the Athenian jurisdiction. One of the principal trades in the Megarid was the manufacture of a sort of jacket, *Μεγαρέων οἱ πλεῖστοι ἀπὸ ἐξωμιδοποιίας* (vid. s. v. *ἐξωμίς*) *διατρέφονται* Xen. Mem. 2. 7. 6. So if any of these Megarian goods found their way into Athens, some informer promptly denounced them as contraband

(ἐσυκοφάντει). The number changes in ἴδοιεν, though practically ἀνδράρια is still the subject.

l. 521. χόνδρους ἅλας, i.e. 'lump' or 'rock salt,' dug from salt mines, and not evaporated from sea-water or brine springs. So Hdt. 4. 185 ἁλίνων χόνδρων . . ὁ δὲ ἅλς αὐτόθι . . ὀρύσσεται.

l. 522. ταῦτ' ἦν Μεγαρικά, 'these reckoned as Megarian wares, and were promptly sold,' i.e. confiscated. With ἐπέπρατο cp. πέπραμαι Soph. Phil. 978 (πιπράσκω) and see inf. 542.

l. 523. ἐπιχώρια may mean, 'the custom of the country'; considering that the συκοφάντης was a native production of Attica, as inf. 903. But it probably means that these outrages were 'done on Attic ground.' For in the next line we see how the war was, as it were, carried into the enemies' country, Μεγαράδε.

l. 526. πεφυσιγγωμένοι. The outer skin of the garlic was called φῦσιγξ, so the word is equivalent to ἐσκοροδισμένοις sup. 166, cp. Pax 522. They were 'infuriated with vexation' at the abduction of Simaetha, and 'stole in reprisal, from Aspasia, a brace of courtesans.' The comic poets of Athens were very plain spoken in their estimate of Aspasia's morality, and of the character of the women who resorted to her house (παιδίσκας ἑταιρούσας τρέφουσαν Plut. Pericl. 24). The story about Aspasia has no doubt something to do with the complaint against the Megarians, Thuc. 1. 139, that runaway slaves had been harboured in Megara.

l. 528. ἀρχὴ τοῦ πολέμου. Mitchell says well on this passage: 'Those who refer all the wars of Louis XIV to an ill-constructed window, and the change in Queen Anne's politics to a dish of tea spilt on Mrs. Masham's gown, will doubtless be satisfied with these explanations: those who see in these small occurrences, if they ever did take place, that which adds the finishing drop to the cup already about to overflow, will give credence to the poet's tale, but without supposing that the deep policy of Pericles needed any such childish reasons to put his long intended schemes in practice.' The outbreak of the Franco-Prussian war in 1870 was referred to an incident even more trivial. Cp. Pax 605 foll., where Pericles is said to have kindled the war ἐμβαλὼν σπινθῆρα μικρὸν Μεγαρικοῦ ψηφίσματος. Mr. Raper points out that this account is a parody of the opening chapters of Herodotus, where the rape of Io, Europa, and Helen is made the cause of the wars between Persia and Hellas.

l. 529. οὑλύμπιος. The picture of Pericles posing as 'the Lord of heaven' and 'lightening, thundering, and embroiling all Hellas,' is taken by Cicero (ad Brut. 29) as an illustration of the grand style, 'qui si tenui genere uteretur, nunquam ab Aristophane ſulgere, tonare, permiscere Graeciam dictus esset.'

l. 532. **ὥσπερ σκόλια.** The phraseology of the Μεγαρικὸν ψήφισμα reminds Aristophanes of the drinking-catches of Timocreon of Rhodes, which the Schol. quotes *ὤφελέν σ', ὦ τυφλὲ Πλοῦτε, | μήτε γῇ μήτ' ἐν θαλάσσῃ, | μήτ' ἐν ἠπείρῳ φανῆναι*, etc. For the omission of the preposition before *γῇ* cp. Eq. 610 *μήτε γῇ μήτ' ἐν θαλάσσῃ*.

l. 535. **βάδην**, like Lat. *pedetentim*. Transl. 'were dying by inches of starvation.'

l. 537. **τὸ διὰ τὰς λαικαστρίας.** The decree would have an official title, of which these words would be a parody.

l. 538. **δεομένων**, sc. *Λακεδαιμονίων*, gen. absol. 'though they often requested it'; cp. Thuc. I. 139 *καὶ μάλιστά γε πάντων καὶ ἐνδηλότατα προὔλεγον τὸ περὶ Μεγαρέων ψήφισμα καθελοῦσι μὴ ἂν γίγνεσθαι πόλεμον . . οἱ δὲ Ἀθηναῖοι οὔτε τἄλλα ὑπήκουον οὔτε τὸ ψήφισμα καθῄρουν*.

l. 540. **ἐρεῖ τις**, 'somebody will say, "that wasn't right;" but tell us then what was right.' The Schol. gives the line as a quotation from the Telephus. 'It is all very well,' says Aristophanes, 'to blame the Lacedaemonians for going to war about a slight passed on one of their allies. But just invert the circumstances; and suppose a vessel entering a Lacedaemonian port, with a Seriphian on board, who wanted to land a puppy-dog, and was prevented. This imaginary case of Spartan interference with the rights of Seriphus, an ally of Athens, would then exactly correspond to the actual Athenian interference with Megarian rights; and the imaginary Athenian remonstrance with the actual Spartan remonstrance. The reference in **ἐκπλεύσας σκάφει** is to a customs-officer going out in a skiff to meet the vessel, and boarding her. The phrase could not be used of a Spartan sailing from the mainland to Seriphus.

This interpretation, for which I am indebted to Mr. Reid, makes the parallel between the two cases exact, and gives the true force to **φήνας**, 'having laid information,' which has generally been supposed to involve so much difficulty that various substitutes have been suggested for it.

l. 543. **καθῆσθ' ἄν**, 'would you have remained seated in your houses'? Another quotation from the Telephus. For this form of the pluperfect cp. Eccl. 302 *καθῆντο*.

l. 545. **τριακοσίας ναῦς**, the number of the vessels forming the Athenian navy at the beginning of the Peloponnesian war, Thuc. 2. 13. This large fleet forms a contrast to **σκάφει** sup. 541.

l. 546. **περὶ τριηράρχου βοῆς**, 'of shouting after the captain.' Or, **περί** may be taken with a local force, of the men 'crowding round' the paymaster. He may be supposed to have held the money to be paid to the crew and the marines; and if he was not forthcoming at the moment he was wanted, there would be a 'hue and cry' after him. This falls

in well with **μισθοῦ διδομένου** that follows. The 'gilding of the figure-heads' seems also to have been a part of the captain's duty.

l. 548. **στοιᾶς**, 'the colonnades of the corn-market re-echoing,' with the voices and the tramp of the busy crowd. The *στοιὰ ἀλφιτόπωλις* (Eccl. 686), near the Peiraeus, had been built by Pericles.

l. 549. **ἀσκῶν**. The words are in a sort of hubbub themselves. We might expect *ἀσκούς* and *τροπωτῆρας*, so that the noise would come from 'folk buying wine-skins, oar-straps, jars;' but he throws *ἀσκῶν* and *τροπωτήρων* into the genitive as though the noise came from these things as well as from the buyers.

The **τροπωτήρ**, in Homer *τροπός*, Od. 4. 782; 8. 53, was a leathern loop, serving the purpose of a row-lock, in which the oar worked. Cp. Thuc. 2. 93 *ἐδόκει δὲ λαβόντα τῶν ναυτῶν ἕκαστοι τὴν κώπην καὶ τὸ ὑπηρέσιον καὶ τὸν τροπωτῆρα πεζῇ ἰέναι ἐκ Κορίνθου.*

l. 550. **σκορόδων**. The articles enumerated in this line represent the regular fare of the sailors and marines, as in Eq. 600 *πριάμενοι κώθωνας οἱ δὲ καὶ σκόροδα καὶ κρόμμυα.* The next line describes the details of a sailor's carouse before starting, beginning with the 'garlands' that marked the festivity and ending with the 'black-eyes' that finished the evening after a 'free-fight,' with which the **αὐλητρίδες** were not unconnected.

l. 552. **κωπέων** (*κωπεύς*) are 'spars' fit for making into oars, which would require to have the blade *planed flat* (**πλατουμένων**).

l. 553. **τύλων**, 'pegs,' or 'trenails,' as distinguished from *γόμφοι*, 'metal bolts.' **θαλαμιῶν** (from *θαλαμιά*, sc. *κώπη*) **τροπουμένων**, 'oars of the lowest bench being fitted with straps'; see sup. Cp. Aesch. Pers. 373 *ναυβάτης τ' ἀνὴρ | τροποῦτο κώπην σκαλμὸν ἀμφ' εὐήρετμον.* But, as this would not be a noisy process, we may, perhaps, take *θαλαμιά* as implying not *κώπη* but *ὀπή*, and as meaning the 'oar-hole,' or hawse-hole,' and render **τροπουμένων**, 'being bored out.'

l. 554. **αὐλῶν κελευστῶν**, 'of boatswains' pipes.' The *κελευστής*, often called *τριηραύλης*, gave the time to the rowers by some measured chant or tune, so that boatswain is merely a makeshift for something for which we have no equivalent. Cp. Aesch. Pers. 396 *εὐθὺς δὲ κώπης ῥοθιάδος ξυνεμβολῇ | ἔπαισαν ἅλμην βρύχιον ἐκ κελεύσματος.* The **κελευστής** marked the time on his 'whistle' or 'fife' (**νίγλαρος**).

l. 555. **τὸν δὲ Τήλεφον οὐκ οἰόμεσθα** (the words from the play of Euripides), 'and don't we imagine that Telephus would do the same? Why then we've not a grain of sense in us (if we can't see it).' By 'Telephus' he means, of course, the Lacedaemonians, whose case he is pleading in the character of Telephus. Here the Chorus begins to quarrel, and splits into the *ἡμιχόρια*. One part is more than half convinced by 'Telephus'' arguments; while the other bitterly resents his

pleading—'Do you really mean that'! (notice this force of ἄληθες proparox. as in Nub. 841; Eq. 89, etc.), 'you knave and miscreant? do you dare, beggar as you are, to say these things of us'? (double accus. as inf. 580, 593), 'and have you cast it in our teeth, supposing there was an informer or two among us'?

l. 561. Note that **ψεύδεται** is mid. and not passive.

l. 562. **εἶτ' εἰ δίκαια**, 'and then, supposing what he alleges *is* fair, was *he* the man who ought to say it'? It's bad enough, if the charge is true; but it's worse that it should come from this beggar's lips. **αὔτ'**, i.e. *αὐτά*, with the accent thrown back after the elision.

l. 563. **οὐδὲ χαίρων.** There is no need to alter this, the reading of the MSS., to *οὔτι* as most editors do. The meaning is, 'not only shall he get no good by his boldness,' but 'not even shall he get off scot-free for his impudence.'

l. 564. **οὗτος σύ.** The angry half of the Chorus here makes a rush upon Dicaeopolis, but is checked by the other party with these words: 'hollo, sirrah, where are you running to? won't you stop where you are? for if you shall hit this man you yourself shall be hoisted instanter.' With **ἀρθήσει** in this sense we may compare *εἰ κρέμαιό γε* Nub. 870. Some such process of hanging a culprit up, with or without the addition of flogging is given in Hom. Od. 22. 173 foll. *σφῶι δ' ἀποστρέψαντε πόδας καὶ χεῖρας ὕπερθεν | ἐς θάλαμον βαλέειν, σανίδας δ'* (see Ar. Thesm. 931, 940) *ἐκδῆσαι ὄπισθεν, | σειρὴν δὲ πλεκτὴν ἐξ αὐτοῦ πειρήναντε | κίον' ἀν' ὑψηλὴν ἐρύσαι πελάσαι τε δοκοῖσιν.* Others see in the word a metaphor from the wrestling-school, and render 'you shall be flung,' comparing inf. 571.

l. 566. Here Lamachus appears on the stage, armed cap-à-pie, with a crest of extravagant size upon his helmet. He is in this play, and in the Pax, the typical representative of the war-party, of Athenian 'Jingoism'; and is twitted with his eagerness for drawing his pay and making money generally. But Aristophanes was by no means blind to his bravery and good generalship, which the Athenians thoroughly appreciated; and after his death he does full justice to him in Ran. 1039, where Aeschylus speaks of *ἄλλους τοι πολλοὺς ἀγαθοὺς ὧν ἦν καὶ Λάμαχος ἥρως.* See Thuc. 4. 75; 6. 8, 49, 101. His neediness seems to have been an actual fact, see Plutarch, Nic. 16, etc.

l. 567. **βλέπων ἀστραπάς**, see on sup. 95.

l. 571. **ἀνύσας**, 'with despatch,' lit. 'having completed [your work]'; so Nub. 181 *ἄνοιγ' ἀνύσας τὸ φροντιστήριον*, Eq. 71 *νῦν οὖν ἀνύσαντε φροντίσωμεν.* With **ἔχομαι μέσος**, 'I am caught round the middle' (sup. 564 ad fin.) cp. Eq. 388 *νῦν γὰρ ἔχεται μέσος*, Nub. 1047 *ἐπίσχες· εὐθὺς γάρ σε μέσον ἔχω λαβὼν ἄφυκτον.*

l. 573. **ποῖ χρὴ βοηθεῖν;** 'where must I carry aid? where strike con-

fusion'? (Walsh). **Κυδοιμός**, the impersonation of the battle-broil in Homer Il. 5. 593; 18. 535, appears in Pax 255 as the slave of *Πόλεμος*.

l. 574. **τίς Γοργόν'**, 'Who roused the Gorgon from my buckler-case'? The shield of Lamachus has for its device a Gorgon's head, as inf. 964, 1095, like the shield of Agamemnon, Il. 11. 36 *τῇ δ' ἐπὶ μὲν Γοργὼ βλοσυρῶπις ἐστεφάνωτο | δεινὸν δερκομένη*.

l. 575. **τῶν λόφων τε καὶ λόχων**, 'O! those crests and cohorts.' This seems to imply that Lamachus was attended by an armed retinue. For the alliteration cp. 688, 1071, Ran. 463 *σχῆμα καὶ λῆμα*, Vesp. 466 *πόνῳ πονηρέ*.

l. 577. The Schol. assigns this verse too to the Telephus of Euripides.

l. 580. **τί δ' εἶπας ἡμᾶς.** See on sup. 555 ad fin. If the reading **οὐκ οἶδά πω** be right, it must mean 'I don't know *yet*,' i. e. I haven't recovered my nerves, which have been shaken by the sudden apparition of your warlike gear. Bergk reads ΔΙ. *οὐκ οἶδα.* ΛΑΜ. *πῶς;* ΔΙ. *ὑπὸ τοῦ δέους κ.τ.λ.*

l. 582. **τὴν μορμόνα.** He uses *μορμώ*, 'goblin,' by way of surprise for **Γοργώ**, the device upon the shield. Cp. Pax 473 *ὦ Λάμαχ' ἀδικεῖς ἐμποδὼν καθήμενος· | οὐδὲν δεόμεθ', ὤνθρωπε, τῆς σῆς μορμόνος.*

l. 583. **ὑπτίαν**, 'lay the shield, if you please, on its back,' sc. to serve as a basin. He pretends to be sick at the sight. Cp. *δότε μοι λεκάνην* Nub. 907. The use of the feather is to tickle his throat, and get the process over quickly. Dicaeopolis asks for the whole plume (**πτερόν**), but Lamachus hands him one feather (**πτίλον**), which he tries to snatch away again when he sees to what base use it is going to be put. It was a costly ostrich plume; see inf. 1103, 1105.

l. 588. **πτίλον γάρ ἐστιν;** These words seem best given to Dicaeopolis, and the meaning turns upon the word **πτίλον**, which is properly the soft down under the feather. So when Lamachus hands Dicaeopolis some enormous burlesque on a feather, and says, 'here's a plumelet for you'! Dicaeopolis answers, 'O! that's a plumelet, is it? (what must the full feather be like?) why, what bird can it possibly belong to? Can it come from a Boastard'? So, perhaps, we may give the joke, by playing upon 'bustard.' Or the 'Lyre-bird' might sound like the meaning in Dicaeopolis' mind. Some edd. give **πτίλον γάρ ἐστιν**—to Lamachus; as though he was going to say, 'for it's the feather—of a very valuable bird': and then Dicaeopolis interrupts him.

l. 590. **μηδαμῶς**, sc. 'don't put your threat into execution,' or 'don't talk like that.' **οὐ γὰρ κατ' ἰσχύν ἐστιν**, 'for this doesn't go by brute force—and yet if you are in such great force, why haven't you stripped me, for you've got all your tools about you'? With **κατ' ἰσχύν** cp. P. V. 212 *ὡς οὐ κατ' ἰσχὺν οὐδὲ πρὸς τὸ καρτερὸν | χρείη, δόλῳ δὲ τοὺς ὑπερέχοντας κρατεῖν.*

l. 595. **σπουδ-αρχ-ίδης**, with a patronymic termination; cp. Μνησαρχ-ίδης. Mr. Dawson Turner gives 'Fitz-placehunter' as an equivalent. By **στρατωνίδης** he means to describe the plain soldier—a sort of Corporal Trim: by **μισθαρχίδης** one who accepts commands for the pay which they bring rather than for the glory which they confer. Lamachus objects that he had been duly 'elected' to his *ἀρχή*. 'Yes,' retorts Dicaeopolis, 'by two or three cuckoos.' This is generally taken to mean that a few empty-headed fellows carried the election: it was no real popular vote; but L. and S., quoting from Hesych. '*ἐπὶ ὑπονοηθέντων πλειόνων εἶναι καὶ ὀλίγων ὄντων*, refer to the "cuckoo voices" of two or three fellows, "who gave their votes over and over again, so as to seem far more than three: just as when a cuckoo cries, the whole place seems full of cuckoos."'

—'that cry
Which made me look a thousand ways,
In bush and tree and sky.'—WORDSWORTH.

Join **ταῦτα βδελυττόμενος.**

l. 601. **οἵους σύ.** This particular form of attraction is found in Plat. Symp. 219 *d ἀνθρώπῳ τοιούτῳ οἵῳ ἐγώ*, Dem. 758. 7 *οἵοις περ σὺ χρώμενοι συμβούλοις*, Aeschin. 48 *τρισμυρίους κιναίδους οἵους περ σύ.* But in the two latter passages there is a v. l. *οἷος.* The commonest expression would be **οἵους σέ** as Thuc. 7. 21 *πρὸς ἄνδρας τολμηροὺς οἵους καὶ Ἀθηναίους.* By **διαδεδρακότας** he means 'men who have succeeded in shirking service,' as *διαδρασιπολίτας* Ran. 1014.

l. 602. **μισθοφοροῦντας**, 'drawing pay.' See sup. 66, 159.

l. 603. **Τισαμενοφαινίππους.** We can extract no meaning now-a-days from these compounds, and the Scholl. are equally uninformed. In the names of Sicilian cities there may be a hit at Laches (Thuc. 3. 86) who commanded the expedition in aid of the Leontines, with whom Camarina was in alliance. **Καταγέλᾳ**, besides its punning reference to **Γέλᾳ**, seems to be intended as a surprise for **Κατάνῃ**.

l. 609. **τῶνδε**, sc. the members of the chorus of old Acharnians, to whom he points. **ἐτεόν**, 'really and truly, Marilades, have you ever, grey as you are, served on an Embassy'? **Μαριλάδης** is a suitable name for a charcoal burner, formed from *μαρίλη*, sup. 350.

l. 610. **ἔνη.** The reading of the Rav. MS. is *ενη* without accent or breathing; and almost every possible combination and accentuation of the three letters is found in some edition or other, *ἐν ᾗ*, *ἐν*; *ᾗ*, *ἕν. ἥ. ἕν*; *ᾗ*, or *ἐνί* for *ἠνί* (*ἠνίδε*). The simplest plan is to follow (with Curtius, s v. *ἕνος*) the interpretation of the Schol. *οὕτως ἐν τοῖς ἀκριβεστάτοις* **ἔνη**, *ἵνα λέγῃ ἐκ πολλοῦ.* For if *ἕνος* means 'old,' **ἔνη** will be an adverb equivalent to *πάλαι*, and will go directly with **πολιὸς ὤν**, = 'though long ago grey-headed.'

l. 611. **ἀνένευσε**, 'he shakes his head.'

l. 612. **τί δαὶ Δράκυλλος.** Reiske ingeniously conjectures *τί δ' Ἀνθράκυλλος*, so as to give a name which will refer to the charcoal (*ἄνθρακες*), as Μαριλάδης does to the coal-dust, Πρινίδης to the holm-oak from which the charcoal was made, and Εὐφορίδης to the stout shoulders of a 'coal-heaver,' see sup. 211.

l. 613. **Ἐκβάτανα**, see sup. 64, and cp. Thuc. 2. 7 *πρεσβείας τε μέλλοντες πέμπειν παρὰ βασιλέα καὶ ἄλλοσε ἐς τοὺς βαρβάρους.*

l. 614. **οὔ φασιν**, 'they say, no! but your young sprig of Coesyra and Lamachus [have been there].' In Nub. 48 the mother of Pheidippides is described as *ἐγκε-κοισυρ-ωμένην*, the impersonification of the fashionable Eretrian heiress Coesyra, who had allied herself with the family of the Alcmaeonidae. Similarly, ib. 800, Pheidippides is described as being *ἐκ τῶν γυναικῶν εὐπτέρων τῶν* Κοισύρας, and, as he is generally supposed to represent Alcibiades, we may take for granted that the same reference is made here.

l. 615. **οἷς ὑπ' ἐράνου**, 'men whom only the other day because of [unpaid] subscriptions and debts, all their friends were recommending "stand clear," like people emptying slops (from the window) in the evening.' Aphobus (Dem. 821. 14) in the same way *ἐράνους τε λέλοιπε πλείστους καὶ ὑπόχρεως γέγονε.* When a young spendthrift had become so involved, the best advice his friends could give him was, 'Keep out of the way.' 'Gare l'eau' used to be a well-known cry from the windows of Paris, and 'gardy loo' may, probably, still be heard in the older parts of Edinburgh, cp. Juv. 3. 274 foll. It is possible that **ἔρανοι** are the contributions of friends belonging to the same *ἑταιρεία*, cp. Philemon frag. ap. Stobaeum 30. 4 *ἀλλ' ἑταῖροι καὶ φίλοι σοι καὶ συνήθεις νὴ Δία* | *ἔρανον εἰσοίσουσιν*, so that these friends, tired of making up a purse for these ne'er-do-weels, recommended them the change of country-air. There is probably also an allusion to the phrase *ἐκστῆναι τῆς οὐσίας*, Lat. *cedere bonis*, to become bankrupt, go through the court, Dem. 959. 28. The general meaning of the passage is that extravagant young Athenians looked to some lucrative embassy to relieve them from the poverty into which they had brought themselves.

l. 618. **ὦ δημοκρατία.** Lamachus seems to mean. 'Is this what Liberty and Equality has brought us to'? 'Is the insolent criticism of these low fellows to be endured'? 'O no!' says Dicaeopolis, 'not unless pay is being drawn by Lamachus; and then everything goes smoothly.' There is a similar address to *Δημοκρατία* in Av. 1570. We should expect Lamachus to have invoked *Ἀριστοκρατία.* The words **ταῦτα δῆτ' ἀνασχετά** occur in Philoct. 987, and are intentionally tragic.

l. 620. **ἀλλ' οὖν**, 'well, anyhow.'

l. 625. **πρὸς ἐμέ, Λαμάχῳ δὲ μή**, 'to sell and buy with me, but not

with Lamachus.' This is a curious change of construction (cp. inf. 722) with which Blaydes compares Theocr. 5. 136 *οὐ θεμιτόν, Λάκων, ποτ' ἀηδόνα κίσσαν ἐρίσδεν, | οὐδ' ἔποπας* **κύκνοισι.** Otherwise, following the idea in 960 foll., we must make the construction *Λαμάχῳ δὲ* [*κηρύττω*] *μὴ πωλεῖν ἀγοράζειν πρὸς ἐμέ*, 'but I bid Lamachus not to deal with me.'

l. 626. **ἀνὴρ νικᾷ.** Hitherto the chorus had been divided into two factions, for and against Dicaeopolis: now they have been convinced, and for the rest of the play they side with the peace-party. Cp. for a similar surrender on the part of the chorus Vesp. 725. Here, then, begins the Parabasis, in which the chorus is supposed to speak in the person of the 'author'; the real 'Simon Pure' being Aristophanes himself, as the audience well knew, though the play was ostensibly brought out by Callistratus. See generally on 377 sup.

l. 627. **ἀποδύντες**, 'having stripped [to our work],' (lit. by throwing off the *τρίβωνες*, which they still wore, see sup. 343 foll.), 'let us attack our anapaests'; almost, as we might say, 'let us go in for our anapaests' They drop the stage costume of charcoal burners and appear in holiday dress.

l. 628. **ἐφέστηκεν**, 'presided over'; sc. as *χοροδιδάσκαλος*. There may have been no Parabasis proper in the *Δαιταλῆς* or *Βαβυλώνιοι*, since this was the first occasion on which the 'author' had 'come forward to the spectators;' at any rate, he had never introduced personal matters into his address.

l. 630. **ταχυβούλοις** is the epithet of one who 'makes hasty decisions,' while **μεταβούλους** (inf. 632) describes one who 'hastily changes' the decision that he has made. The first word might refer to the terrible decision of the Athenian assembly about Mytilene, *ὑπὸ ὀργῆς ἔδοξεν αὐτοῖς οὐ τοὺς παρόντας μόνον ἀποκτεῖναι, ἀλλὰ καὶ τοὺς ἅπαντας Μυτιληναίους ὅσοι ἡβῶσι, παῖδας δὲ καὶ γυναῖκας ἀνδραποδίσαι* . . . **κατὰ τάχος** *κελεύοντες διαχρήσασθαι Μυτιληναίοις*, and the second would express the sudden change, when *τῇ ὑστεραίᾳ μετάνοιά τις εὐθὺς ἦν αὐτοῖς καὶ ἀναλογισμὸς ὠμὸν τὸ βούλευμα καὶ μέγα ἐγνῶσθαι* Thuc. 3. 36. The discussion about Mytilene had taken place in the year previous to the production of this play.

l. 632. **ἀποκρίνεσθαι**, with the force of *ἀπολογεῖσθαι*, 'to make his defence.'

l. 633. **πολλῶν ἀγαθῶν ἄξιος ὑμῖν**, 'deserving of many favours at your hands'; so Pax 918 *πολλῶν γὰρ ὑμῖν ἄξιος Τρυγαῖος ἀθμονεὺς ἐγώ*, Plut. 877 *πολλοῦ γ' ἄξιος | ἅπασι τοῖς Ἕλλησιν ὁ θεὸς οὗτος*.

l. 634. **παύσας ὑμᾶς**, 'for having put a stop to your being utterly cajoled by the talk of foreign envoys.' Bergk sees in these words a reference to the effect produced on the Athenians by the eloquence of

Gorgias of Leontini, when he came to ask their aid for his city against the aggression of Syracuse.

l. 635. **χαυνοπολίτας** is similar to the title *κεχνηναῖοι* Eq. 1262. Clark renders 'Gobemouches.'

l. 637. **ἰοστεφάνους.** The Athenians would get so excited at the old complimentary epithets, that they did not 'know if they were on their heads or heels'; or, as Aristophanes phrases, 'you instantly sat on tip-tail.' A Dithyrambic fragment is quoted from Pindar, *ὦ ταὶ λιπαραὶ καὶ ἰοστέφανοι καὶ ἀοιδίμοι, Ἑλλάδος ἔρεισμα, κλειναὶ Ἀθῆναι*, and **λιπαραί** as an epithet occurs also in Nem. 4. 29, Isth. 2. 30. The notion of 'oily,' as well as 'shining,' that underlies *λιπαρός* may have an allusion to Attica, as the home of the olive; and Aristophanes plays upon this when he says, 'the speaker could get anything that he wanted, thanks to his **λιπαραί**, assigning to you the honour due to sardines.' In Eq. 1329 Aristophanes himself speaks of *λιπαραὶ καὶ ἰοστέφανοι Ἀθῆναι*. **περιάπτειν** is generally used with words of a bad significance, as *αἶσχος* Plut. 590, *αἰσχύνην* Plat. Apol. 35 *a*.

l. 642. **καὶ τοὺς δήμους**, 'and by showing up the governments in our allied states, how they are administered,' i. e. revealing the oppressive severity of Athens to her dependencies. See note on 377 sup., and cp. Thuc. 5. 29 *πόλιν μεγάλην . . . δημοκρατουμένην τε ὥσπερ καὶ αὐτοί*, Lysias 120. 29 *οὕτως ᾠκοῦμεν δημοκρατούμενοι*.

l. 646. **οὕτω δ'**, 'and in this way his renown for boldness has spread far and wide even now, when the Great King, by way of testing the Lacedaemonian embassy, asked them first of all which of the two nations holds the sovereignty of the seas, and, next, about this poet, which of the two peoples he roundly abused.' **ἤδη** is strictly correct, for the Lacedaemonians sent their envoys to Persia at the very beginning of the Peloponnesian war. See Thuc. 2. 7. No doubt **ὅτε**, in its purely temporal sense, is correlative to **ἤδη**, but the causal sense, as in our 'since,' is noticeable in the word. Cp. Nub. 6 *ἀπόλοιο δῆτ', ὦ πόλεμε, πολλῶν οὕνεκα, | ὅτ'* [i. e. *ὅτε*] *οὐδὲ κολάσ' ἔξεστί μοι τοὺς οἰκέτας*. The final syllable of *ὅτι* is never elided in Attic.

l. 650. **γεγενῆσθαι**, 'have become': the very words of the Great King, transferred to oratio obliqua; cp. sup. **κρατοῦσιν.** There is no need to read **γενέσθ' ἄν**, for he assumes that they *have* been made better already by the free criticism of the poet, and they '*will* win a complete victory in the war.' Besides, **γενέσθ' ἄν** could only be the apodosis to a condition admittedly unfulfilled.

l. 652. **ὑμᾶς τὴν εἰρήνην προκαλοῦνται**, 'offer you peace.' For the double accus. cp. Plato Euthyphro 5 *a* *αὐτὰ ταῦτα προκαλεῖσθαι αὐτόν*, Charmides 169 *c* *διελέσθαι ἃ προὐκαλούμην αὐτόν*.

l. 653. **Αἴγιναν.** The conquest of Aegina by Athens in B. C. 457 is

reckoned by Thucydides among the causes of the Peloponnesian war. The land of the Aeginetans had been parcelled out among Athenian allottees (*κληροῦχοι*), and at the beginning of the war the Spartans demanded the restoration of Aeginetan independence, *φοιτῶντες δὲ παρ' Ἀθηναίους Ποτιδαίας τε ἀπανίστασθαι ἐκέλευον καὶ Αἴγιναν αὐτόνομον ἀφιέναι* Thuc. I. 139. But this is not the same thing as **ἀπαιτοῦσιν**, and the circumstances alluded to here are certainly obscure. Apparently Aristophanes held an estate in Aegina, see note on 377 sup., and the Spartans are represented as wanting to get the island into their own hands; not that they really required it; but hoping in this way 'to rob Athens of this poet-citizen,' whose sound advice was a host in itself. 'But,' says Aristophanes, 'don't you ever let him go, since he will tell you honest truths in his comedies'; see sup. 500, and cp. Ran. 686 *τὸν ἱερὸν χορὸν δίκαιόν ἐστι χρηστὰ τῇ πόλει | ξυμπαραινεῖν καὶ διδάσκειν.*

l. 658. **κατάρδων**, a metaphor from watering plants, 'besprinkling you with praise'; we might say 'buttering you.' Clark renders 'douching.'

l. 659. **πρὸς ταῦτα**, 'therefore.' Cp. Aj. 971. This anapaestic system is generally parodied from Euripides, Frag. Incert. 60 Dind. *πρὸς ταῦθ' ὅτι χρὴ* (? *ὅ τι χρῇ*) *καὶ παλαμάσθω . . . κοὐ μή ποθ' ἁλῶ κακὰ πράσσων.* The passage is adapted by Cicero, ad Att. 8. 8. 2; 6. 1. 8.

l. 664. **λα-κατα-πύγων**, 'utterly debauched.'

l. 665. The old men of the Chorus, leaving the poet's personal concerns, now dilate to the audience on their own grievances; especially complaining of the vexatious prosecutions to which they have been subjected. They begin by invoking the Muse to vouchsafe her presence in such keen and fiery sort as befits a sturdy race of charcoal-burners: 'Come hither, hot and eager Acharnian muse, fraught with the force of fire. Smart as the spark that flies up from maple billets, urged by the bellows' blast, when the small fry are lying ready for the gridiron, and some slaves are shaking up the Thasian pickle with its oily top, and others are kneading cakes; so smartly come to me your own villager, having caught up some fast and furious, tuneful, rustic strain.' **Οἷον** in 669 is the preparation for **οὕτω** in 674. Join **ἐλθὲ ὡς ἐμέ**, 'come to me.' **ἐπανθρακίδες** are any small fish fit for broiling *ἐπὶ ἀνθράκων*. They were first dipped in the Thasian brine-pickle, called *ἅλμη*. In **λιπαράμπυκα**, an epithet applied by Pindar to *Μναμοσύνα*, Nem. 7. 22, we have, as Paley ingeniously observes, an allusion to the oily top which would rise to the surface of the sauce, so that it would require continual shaking or stirring (**ἀνακυκῶσι**) to keep the ingredients blended.

l. 677. **οὐ γὰρ ἀξίως**, 'our old age is not being cherished by you in a manner worthy of those naval exploits of ours'; sc. at Salamis and Artemisium.

l. 679. **οἵτινες** refers directly back to **ὑμῶν**, the intermediate words are

parenthetical. We do not know what were the particular **γραφαί** or 'law-suits' in which these veterans had been allowed to become involved. But Mitchell's note is suggestive, referring to an enactment of Peisistratus, under which decrepit veterans and wounded soldiers could claim a pension. The various actions in the Peloponnesian war must have greatly multiplied the number of these pensioners; and, doubtless, the officers of the Exchequer, in the face of these additional burdens, had instituted a very rigorous investigation of all claims, and had fenced the necessity of making payments with many legal difficulties and vexatious delays; retaining the services of smart young lawyers to brow-beat the poor claimants.

l. 681. **οὐδὲν ὄντας**, 'good for nothing,' 'nonentities.' Cp. Eq. 1243 *οὐδὲν εἴμ' ἐγώ*. The epithet **παρεξηυλημένος** is applied to wind-instruments, the mouth-pieces (*γλωσσίδες*) of which were worn away with constant use. 'Played out' is a tempting rendering; but the metaphor in this Americanism is probably quite different.

l. 682. **οἷς Ποσειδῶν**, 'whose crutch serves them as their Poseidon the Supporter.' They ought to be supported and secured by their former naval exploits, instead of which they have to depend on the support of a crutch. This seems hardly satisfactory. Mr. Raper suggests that the true explanation is to be sought in the technical meaning of **βακτηρία**, sc. the dicast's staff of office. See Arist. Plut. 277, Dem. 289. 6.

l. 683. **τῷ λίθῳ**, 'we stand at the bar.' This word is used as equivalent to *βῆμα*. The same expression is used of the *βῆμα* in the Pnyx; cp. Pax 680 *ὅστις κρατεῖ νῦν τοῦ λίθου τοῦ 'ν τῇ Πυκνί*, Eccles. 87 *ὑπὸ τῷ λίθῳ τῶν πρυτάνεων καταντικρύ*. But here the trial would be in the *βουλή* or *δικαστήριον*, not in the Pnyx. It may be doubted whether **τῆς δίκης τὴν ἠλύγην** means 'the dark intricate course of a law-suit'; or, as Paley, 'a misty outline of the law-suit' in which they are involved: 'having no ideas,' he says, 'beyond the vague one that we are being prosecuted by someone for something.' This would not suit so well with the view held in note on 679 sup.

l. 685. **ὁ δὲ νεανίας**. Commentators have almost uniformly accepted Elmsley's view that **νεανίας** is the plur. accus.; his conjecture **νεανίαν** pointing in the same direction: and the received rendering is 'but he (the prosecutor) being anxious that young orators should conduct the case for him, promptly strikes,' etc. And this version is further supported by reference to the fact that *ξυνήγορος* is properly a public official, counsel for public prosecutions. It is too ingenious. Far more simply we may take together **ὁ δὲ νεανίας**, 'the young barrister,' in opposition to **οἱ γέροντες οἱ παλαιοί**, and then we may notice the position of **ἑαυτῷ** in the sentence, and see that it is intended to be emphatic. The general result will be that the old men will be found to complain of three things;

(1) their being involved in a suit at all; (2) that the barrister who conducts the case is young and lusty; and (3) that his one desire is to 'advance himself personally' (ἑαυτῷ ξυνηγορεῖν). His interest in the legalities of the case are subservient to his wish to make his conduct of the case an advertisement of his powers of captious pleading and browbeating. Taken in this way ὁ νεανίας is the proper and necessary subject to παίει, whereas in any other rendering ὁ δέ, 'the prosecutor,' is supposed to be doing *per se* what he is really doing *per alium*.

l. 686. στρογγύλοις τοῖς ῥήμασιν, 'with his phrases well-rounded.' He has come into court with them all cut and dried, and ready, as it were, to be flung at the old defendant's head. ξυνάπτων, 'engaging in the fray—,' 'si rixa est ubi tu pulsas, ego vapulo tantum'!—Cp. Hdt. 4. 80 *μελλόντων δὲ αὐτῶν συνάπτειν*.

l. 687. ἀνελκύσας, 'having hauled him up,' sc. to the *λίθος*, sup. 683.

l. 688. σπαράττων καὶ ταράττων, 'worrying and flurrying and muddling a man as old as Tithonus.'

l. 691. οὗ μ' ἐχρῆν, 'I've had to leave court mulcted in just that sum of money with which I ought to have bought my coffin.' This fits in very well with the idea that he had reckoned on some instalment of a pension, and that his claim had been disallowed.

l. 692. ταῦτα πῶς εἰκότα, 'how can this be fair, to ruin a grey-headed old man in a court of justice'? lit. 'in the neighbourhood of the water-clock' by which the length of the speeches were regulated. There is an intentional parallel between περὶ κλεψύδραν, and (967) περὶ τὴν πόλιν, perhaps 'about' is vague enough to translate περί in both cases.

l. 695. καὶ πολύν, 'ay, plenty of it'!

l. 697. ὅτ' ἦμεν is generally taken emphatically, as = 'where we were in our vigour.' See inf. 708: but there is no objection in rendering 'when we were at Marathon we were the *pursuers*.' This term 'pursue,' used in Scotch legal phraseology as equivalent to 'prosecute,' gives exactly the *double entendre* in ἐδιώκομεν, διωκόμεθα, and, similarly, ἁλισκόμεθα means at once 'we are overtaken,' and, 'we are convicted.' Transl. 'are made prisoners.' For καὶ πρός, 'and moreover,' cp. *καὶ πρὸς ἐπὶ τούτοις εἶπεν* Plut. 1001, and inf. 1229.

l. 701. Μαρψίας. Some Sergeant Buzfuz of the day.

l. 702. τῷ γὰρ εἰκός, 'for how is it fair for a back-bowed man, as old as Thucydides, to be ruined by getting entangled with that (howling) Scythian wilderness, that Cephisodemus, the chatterbox advocate'? The Thucydides mentioned here is probably the son of Melesias, and adversary of Pericles. He became the leader of the aristocratical party after the death of Cimon; but in B.C. 444 he was ostracised, and quitted Athens, returning however, apparently, in 4 years. 'The Scythian wilderness' (cp. Aesch. P. V. 2 *Σκύθην ἐς οἶμον, ἄβατον εἰς ἐρημίαν*)

seems to have been a cant term for Cephisodemus himself, not only because of his brutality and savagery, but, probably, because his father had Scythian blood in his veins. This serves also to point the joke in **τοξότου**, see note on sup. 54, which does not mean that actually Cephisodemus was a 'sergeant,' but that he had the rough and surly ways of some Cossack or Tartar Jack-in-office.

l. 708. **ἡνίκ' ἦν**, see on sup. 697, 'when he was indeed Thucydides,' i. e. his old self in full vigour. It throws light upon the passage if we remember that there is the particular reference to the trial of Thucydides running through the wh le. This trial is alluded to in Vesp. 946 foll. *ἐκεῖνό μοι δοκεῖ πεπονθέναι | ὅπερ ποτὲ φεύγων ἔπαθε καὶ Θουκυδίδης· | ἀπόπληκτος ἐξαίφνης ἐγένετο τὰς γνάθους.* This reference gives force to **τὸ λοιπόν** inf. 717, i. e. 'in all subsequent trials.'

l. 709. **Ἀχαία** (notice accent, as distinct from *Ἀχαιός*, 'Achaean') is an epithet of Demeter, as the Mater Dolorosa of the heathen world; referring to her passionate grief (*ἄχος*) for her lost Persephone. The poor old veteran, in the days of his youth, 'would not lightly have put up with the Lady of Sorrows herself.' It is hard to see what there was to 'put up with' in Demeter: perhaps it means he would not have heeded her awful presence; or, more likely, that he could have outshouted the frenzied mother's shrieks and cries.

l. 710. **Εὐάθλους**, 'he would have floored a dozen Euathli' (men of the same type as Cephisodemus), 'and would have howled down with his shouts three thousand sergeants like him; yea, would have outsergeanted the whole kith and kin of the very father of the stock,' i. e. would have paid off in their own coin the whole savage clan of Scythians from whom this mongrel was sprung. Euathlus occurs in Vesp. 592.

l. 714. **χωρὶς εἶναι**, i. e. should be divided into two groups, 'so that an old man's prosecutor may himself be old and toothless; and that our young men may have for theirs a scoundrel and a chatterbox and a true son of Cleinias.' Here **ξυνήγορος** must have its technical sense of 'public prosecutor.' Cleinias was father of Alcibiades.

l. 717. **κἀξελαύνειν χρή**, 'and we must for all time to come banish (or, if he have alıeady gone into exile, must fine) your old man by means of your old man, and your young man by one that is young. **ζημιοῦν** would then be to 'distrain on his property in Athens.' This is not quite satisfactory; but the general sense is clear. For this use of **ἐξελαύνειν**, in the sense of 'driving out one nail with another,' cp. Antiph. ap. Athen. 2. 44. *α οἴνῳ δὲ δεῖ τὸν οἶνον ἐξελαύνειν, | στάσει στάσιν, μάχῃ μάχην, ὑπωπίοις δὲ πύκτην.* Or **φύγῃ** might be rendered 'shirk the sentence,' cp. Demosth. Lept. 498 *εἰ δὲ ταῦτα φεύξονται καὶ μὴ ἐθελήσουσι ποιεῖν.* Bothe gives a different sense to **φύγῃ**, and arranges the order of the words differently—*καὶ ἤν τις φύγῃ* (si quis agatur reus) *χρὴ τὸ λοιπὸν*

ἐξελαύνειν καὶ ζημιοῦν τὸν γέροντα κ.τ.λ. It seems that this would require *φεύγῃ*, and not the aorist. Müller renders *ἐξελαύνειν in ius vocare*, but it is very difficult to extract this meaning from it.

l. 719. The Chorus return to the proscenium, and Dicaeopolis, coming out of his house with two or three straps of tough leather in his hand, proceeds to mark out the limits of his market.

l. 722. **ἐφ᾽ ᾧτε πωλεῖν.** With this construction cp. Hdt. 1. 22 *μετὰ δὲ ἥ τε διαλλαγή σφι ἐγένετο ἐπ᾽ ᾧ τε ξείνους ἀλλήλοισι εἶναι*: see also ib. 7. 154, Plut. 1000 *ἐφ᾽ ᾧ τ᾽ ἐκεῖσε μηδέποτέ μ᾽ ἐλθεῖν ἔτι.* With **Λαμάχῳ δὲ μή** see on sup. 625.

l. 723. **ἀγορανόμους.** There were ten 'clerks of the market,' five in the city and five in the Peiraeus. Their duty was to see that full weight was given, and generally to keep order in the market; exacting from all sellers a tax for the privilege. Cp. Vesp. 1407 *προσκαλοῦμαί σ᾽, ὅστις εἶ, | πρὸς τοὺς ἀγορανόμους βλαβῆς τῶν φορτίων.* He represents his Straps as having been duly elected by lot to the office (**λαχόντας**) of clerks in his private market.

l. 724. **ἐκ Λεπρῶν**, a fanciful name, intended to sound like *Λέπρεον* in Elis. The joke, such as it is, must lie in the reference to the word *λέπειν*, in the sense of 'thrash,' or 'flay'; as though the straps came 'from Skinner Street.'

l. 726. **Φασιανός**, properly, 'belonging to the river Phasis'; but generally used specially of the 'pheasant.' The word is chosen because of the similarity between *φάσις* and *-φάντης* in *συκοφάντης*. If he is thinking of the *river*, we might say 'from the banks of the Spy'; if of a *bird*, the 'water-tell-tail' might serve; see Av. 68, 1694.

l. 727. **στήλην μέτειμι**, 'will go and fetch the pillar'; cp. Lysist. 513 *τί βεβούλευται περὶ τῶν σπονδῶν ἐν τῇ στήλῃ παραγράψαι | ἐν τῷ δήμῳ τήμερον ὑμῖν;*

l. 729. Enter a Megarian with his two little girls. After a terrible time of starvation, owing to the exclusion of Megara from all markets in the Athenian jurisdiction, he is delighted to see in Dicaeopolis' market an opening for 'the revival of trade'; and dressing up his daughters to look like pigs, he tries to sell them.

l. 730. **τύ.** **For the dialectical forms in vv. 729–835; 860–955 the reader is directed to the Glossary at the end of the notes; where they will be found in alphabetical order.**

ναὶ τὸν φίλιον, 'by Zeus, guardian of friendship.' So Menand. Androgyn fr. 6 *μαρτύρομαι τὸν φίλιον, ὦ Κράτων, Δία.*

l. 732. **ἄμβατε**, 'scramble up to the—.' The expected word is *σκηνήν* or *λογεῖον*, for the actors entered at the level of the orchestra, and had to mount (*διὰ κλιμάκων ἀναβαίνουσι* Pollux 4. 127) by steps to the stage: instead of 'stage,' however, he substitutes, as more tempting to his hungry girls, 'barley-cake, if you find one anywhere.'

l. 733. τὰν γαστέρα is a further surprise for τὸν νοῦν, the regular phrase with προσέχειν. 'Lend me your—bellies' (not 'ears'). Cp. Nub. 575 δεῦρο τὸν νοῦν προσέχετε.

l. 737. φανερὰν ζαμίαν; The girls would prove a 'dead loss,' because hey were so skinny and ill-fed.

l. 738. Μεγαρικά. A 'Megarian dodge' is described in Thuc. 4. 67; and the general character of the people is described as deceitful; cp. Μεγαρέων δάκρυα for 'crocodiles' tears'; an expression also alluding to the amount of garlic cultivated in the Megarid; see inf. 701. But the phrase γέλωτα Μεγαρόθεν κεκλεμμένον, Vesp. 57, seems to imply that the Megarians were clever at stage tricks and jokes, which may be the allusion here.

l. 739. Join ὑμὲ σκευάσας and χοίρως φασῶ φέρεν, 'having dressed you up, I will say I am bringing pigs.'

l. 741. ὅπως δὲ δοξεῖτ', 'and mind that you seem to have been farrowed by a well-bred sow.' Their only chance of finding a buyer and escaping starvation was to play their rôle of pigs thoroughly well in every detail.

l. 743. τὰ πρᾶτα τᾶς λιμῶ (notice the gender of λιμός in Doric). It is usual to take these words together in the government of πειρασεῖσθε, and to render 'you shall taste the extremity of hunger,' comparing Ran. 421 κἄστιν τὰ πρῶτα τῆς ἐκεῖ μοχθηρίας. But as πειρᾶσθαι is regularly used with a genit. it seems better to take τὰ πρᾶτα as adverbial, 'you shall taste of starvation *to the full*'; cp. τιμᾶσθαι ἐς τὰ πρῶτα Thuc. 3. 39, 56. Ahrens ingeniously reads ἄπρατα, 'unsold,' joining it with ἰξεῖτ' οἴκαδις.

l. 744. ῥυγχία. The Megarian has ready a couple of masks made with snouts, as well as a set of hoofs, for his daughters. By ὧδε it is evident that he opens the mouth of the 'poke,' and shows them how to get in.

l. 747. μυστηρικῶν (and inf. 764 μυστικάς) as suitable for the initiatory rites connected with the mysteries of Demeter: cp. Pax 374 ἐς χοιρίδιόν μοί νυν δάνεισον τρεῖς δραχμάς· | δεῖ γὰρ μυηθῆναί με πρὶν τεθνηκέναι, Ran. 337 ὦ πότνια πολυτίμητε Δήμητρος κόρη, | ὡς ἡδύ μοι προσέπνευσε χοιρείων κρεῶν.

l. 748. ἐγὼ δὲ καρυξῶ, 'but I will hail Dicaeopolis, where he may happen to be'; or, rather, 'I will send the herald round to find out where Dicaeopolis is'; cp. Aj. 103 ἦ τοὐπίτριπτον κίναδος ἐξήρου μ' ὅπου. Hamaker's reading is ingenious, ἐγὼν δὲ καρυξῶ. Δικαιόπολις δὲ πᾷ; 'and I will cry you for sale. But where is Dicaeopolis'? He had gone indoors to fetch the στήλη, sup 727.

l. 751. διαπεινᾶμες, 'we are having a starving-bout at the fire-side'; said bitterly, with an intentional pun on διαπίνομεν, 'we are having a

drinking-bout.' Cp. Plat. Rep. 420 *d* πρὸς τὸ πῦρ διαπίνοντάς τε καὶ εὐχωμένους. Dicaeopolis chooses to think of διαπίνομεν, and says, 'well, that's very jolly, if there's some music going on.' Cp. Theocr. 7. 65 foll. οἶνον ἀπὸ κρατῆρος ἀφυξῶ | πὰρ πυρὶ κεκλιμένος . . . . αὐλησεῦντι δέ μοι δύο ποιμένες.

l. 753. **τί δ' ἄλλο**, 'how are you Megarians getting on generally now'? 'Only so so.' Lit. 'What else are you doing'? 'Well, we're doing just what we're doing, and no better.' It is like the expression ὄλωλεν ὡς ὄλωλεν, where the speaker does not care to say more about the matter.

l. 755. **ἄνδρες πρόβουλοι**, 'our standing committee,' whose duty was to examine measures before they were proposed to the people. L. and S. καλεῖται δὲ ἔνθα μὲν πρόβουλοι διὰ τὸ προβουλεύειν, ὅπου δὲ πλῆθός ἐστι (in a popular government) βουλὴ μᾶλλον Arist. Polit. 7 (6). 8, 18. **κάκιστ' ἀπολοίμεθα** is, of course, παρὰ προσδοκίαν, for κάλλιστα σωθείημεν, or some such words. 'So then you'll be at an end of all your troubles,' says Dicaeopolis. which would be equally true in the case of complete rehabilitation (of which Dicaeopolis seems to be thinking), or of utter destruction. **σά μάν**; see Gloss. s. v.

l. 758. **Μεγαροῖ**, 'at Megara,' a form of the locative in the sing. number, though from plural Μέγαρα, cp Ἰσθμοῖ, Πυθοῖ. There was often an earlier name of a place in the sing. number, though later usage made it plural, so Μυκήνη Il. 4. 52, Ἀθήνη Od. 7. 80. Cp. Cic. de Div. 1. 27 'quum duo quidam Megar*am* venissent.' To such a nom. in the *α* declension, Μεγαροῖ would be a metaplastic form, as ἐσχαρόφιν from ἐσχάρα Od. 7. 169. Cp. Eq. 480 πῶς οὖν ὁ τυρὸς ἐν Βοιώτοις ὤνιος;

l. 759. **πολυτίματος**, 'at a premium': with the double meaning of τιμή = 'price' or 'esteem.' Perhaps we might render 'very *dear*.' Cp. inf. 831. In inf. 807 he calls Heracles **πολυτίμηθ'**.

l. 760. **αὐτῶν**, sc. ἁλῶν, **ἄρχετε**, 'are masters of our salt-works,' by your occupation of Minoa. To which the Schol. adds διὰ τὸ θαλασσοκρατεῖν τοὺς Ἀθηναίους, as though the suggested meaning was 'are you not lords of the brine'?

l. 761. **ποῖα σκόροδ'**, 'garlic indeed'! (see on sup. 62). 'You always grub up the heads of them with a spud, when you make your raids, like so many field mice.' **τῶν** is probably the relative pronoun here, as inf. 870. With **ἐσβάλητε** cp. Thuc. 4. 66 Μεγαρῆς οἱ ἐν τῇ πόλει πιεζόμενοι ὑπό τε τῶν Ἀθηναίων τῷ πολέμῳ, ἀεὶ κατὰ ἔτος ἕκαστον δὶς ἐσβαλλόντων πανστρατιᾷ.

l. 766 **ἄντεινον**, 'hold it out.' Here Dicaeopolis is startled to find that it is *not* 'a pig' that he is asked to 'buy in a poke.'

l. 770. **τὰς ἀπιστίας**, 'his incredulity.' With the plur. cp. μανίαις Thesm. 680, ἀλαζονείαις Eq. 290. Elmsley would read θᾶσθε τίνδε· (sc. χοῖρον) τᾶς ἀπιστίας! 'what incredulity'! cp. τῆς μωρίας! Nub. 818;

τῶν ἀλαζονευμάτων sup. 87. **περίδου μοι**, 'have a wager with me for some spiced salt.' Cp. περιδόσθαι περὶ τῆς κεφαλῆς ἐθέλω, 'I'll stake my head,' Eq. 791.

l. 778. **οὐ χρῆσθα**; see Gloss. s. v.

l. 797. **ἄνευ τῆς μητρός.** Dicaeopolis means, 'are they still sucking-pigs, or can they feed themselves'? But his actual words are, 'could they manage to eat without their mother to help them'? to which the Megarian replies, 'Yes, or without their father too, who has himself had nothing to eat'!

l. 799. **τί δ' ἐσθίει** (sc. τὰ χοιρία) **μάλιστα**; 'what do they mostly eat'?

l. 802. **φιβάλεως**, acc. plur. from nom. of the same form, gen. φιβάλεω, nom. plur. φιβάλεῳ, a sort of early fig, growing in Φίβαλις· τόπος Μεγαρίδος, ἄλλοι Ἀττικῆς, Schol.

l. 803. **σὺ καὶ τρώγοις**, 'could *you* too eat some'? turning to the sister-pig. The MSS. make a confusion between σῦκα and σὺ καί, and most editors omit or bracket the line.

l. 804. **κεκράγατε**, 'pluralis numerus de duabus puellis usurpatur,' Müll. See note on κέκραχθ', sup. 335. A slave brings some figs, and Dicaeopolis stands amazed to watch the greedy way in which the pigs 'gobble them up,' in true 'Tragasaean' style. The town of Tragasae is selected because of the word τραγεῖν (τρώγω), 'to eat,' suggesting a humble pun in the shape of 'Eatonian,' or an allusion to Dickens' town of 'Eatanswill.'

l. 810. **ἐγὼν γάρ.** The Megarian father, in his hunger, 'would fain have filled his belly with the husks that the swine did eat.'

l. 812. **πρίωμαί σοι.** So Ran. 1229 ἐγὼ πρίωμαι τῷδ'; cp. δέξατό οἱ σκῆπτρον Il. 2. 186.

l. 813. **σκορόδων . . ἁλῶν.** The very things which in ordinary times were most plentiful in Megara. **τροπαλίδος**, gen. of price.

l. 815. **ταῦτα δή**, sc. δράσω = 'that will I.' But it might be a shorter form of the phrase καὶ ταῦτα μὲν δὴ ταῦτα, as in Plat. Symp. 220 *c* = *haec hactenus*, 'so much for that'!

l. 817. **ἀποδόσθαι**, 'to sell.' For the infin. used in the expression of a wish cp. ἀγαγεῖν, sup. 250, and note.

l. 818. Enter an informer, who proceeds to lay an embargo on the Megarian goods; cp. sup. 519 foll. He says, 'I will lay information against (**φανῶ**) these pigs as contraband of war, and against you too.' This official information (φάσις) has already pointed one pun in Φασιανὸς ἀνήρ, sup. 726, where see note; and serves again, in sup. 826, **τί δὴ μαθὼν φαίνεις**, 'what ever could make you think of *showing things up to the light* without a wick'? Similarly, **φαντάδδομαι**, 'I am being shown up'; and **ὁ φαίνων**, 'who is showing thee up.' For the difference

between *τί μαθών* and *τί παθών* see on Nub. 340 and note, Merry's edition.

l. 822. **κλάων μεγαριεῖς**, 'to your cost you shall play the Megarian.' This may equally well mean, 'talk the Megarian dialect,' and, 'play the tricksy Megarian,' see sup. 738.

l. 824. **ἀγοράνομοι**, i. e. *οἱ ἀγοράνομοι*. Cp. sup. 54 *οἱ τοξόται*.

l. 831. **τιμῆς**. See on sup. 759.

l. 832. **οὐκ ἐπιχώριον**, 'but that isn't the way in our country,' sc. **τὸ χαίρειν**, 'to fare-well.'

l. 833. **πολυπραμοσύνη**, 'may my officiousness come back upon my own head.' This sounds like a self-reproach for his thoughtles-ness in saying **χαίρειν** to a distressed Megarian. But as he wishes his 'peace to return to him again,' it is slily a 'blessing in disguise.' The MSS. read **πολυπραγμοσύνης**, which can only be taken as an exclamatory genitive, 'what officiousness'! And so the Schol. read. Cp. *χρηστῶ κ' οἰκτίρμονος ἀνδρός*! Theocr. 15. 75, but this seems to be very abrupt. For **ἐς κεφαλὴν τράποιτο** see Nub. 40 *ἐς τὴν κεφαλὴν ἅπαντα τὴν σὴν τρέψεται*.

l. 835. **παίειν**. There is no need to take this as a different word from *παίειν*, 'to strike.' It may be compared with *ἐρείδειν* Pax 25, and seems exactly equivalent to our vernacular 'peg into.' With **ἐφ' ἁλί** Müller well compares the French, 'café *au lait*'; 'barley cake with salt.' Cp. inf. 967 **ἐπὶ ταρίχει**, where however the sense seems to be slightly different. The Megarian, having effected the sale of his daughters, goes off, while Dicaeopolis retires in-doors; and the stage thus being unoccupied the chorus comes forward to describe the blessings of the peace which Dicaeopolis has secured.

l. 837. With **τὸ πρᾶγμα τοῦ βουλεύματος** cp. Nub. 1 *τὸ χρῆμα τῶν νυκτῶν*.

l. 839. **Κτησίας** is not otherwise known to us, except from this passage, in which he reckons among the informers.

l. 842. **ὑποψωνῶν**, 'by underbidding you,' according to L. and S.; but as 'underbidding' does not tend to command the market, we must rather attach the sense of 'stealthiness,' or 'slyness' to the preposition in **ὑποψωνῶν**, and render simply 'buying beforehand' or 'buying up'; cp. Eq. 1161 **ὑποθεῖν** *δ' οὐκ ἐῶ*.

l. 843. **Πρέπις**, of whom nothing more is known, is taken as the general type of blackguard; but as he will be rigorously excluded from the new market, 'he will not wipe off his lewdness upon you' by contact with him. Cp. Eur. Bacch. 344 *μηδ' ἐξομόρξει μωρίαν τὴν σὴν ἐμοί*, Herc. Fur. 1399 *ἀλλ' αἷμα μὴ σοῖς ἐξομόρξωμαι πέπλοις*.

l. 844. **οὐδ' ὠστιεῖ**, 'nor will you jostle against'; so *δούλαισιν ὠστιζομένη* Lysist. 330. For Cleonymus see on sup. 88.

l. 845. **χλαῖναν δ' ἔχων**, 'but keeping your cloak all clean you shall go the whole length (of the market).'

l. 847. **ἀναπλήσει**, 'shall infect you with,' as *ἀναπιμπλάμενοι* in Thuc. 2. 51, and the regular sense of *ἀνάπλεως* Plat. Phaedo 83 *d*. Hyperbolus did not come to the front till after Cleon's death, so at this time he figures only as the private individual of litigious tastes, who had a speciality for involving his neighbours in law-suits.

l. 849. **Κρατῖνος**, according to the Schol., is not the comic poet of that name, but some lyrist of the day. His hair was shaven (not cut with scissors, but **μιᾷ μαχαίρᾳ**, 'with the single blade' of the razor) in the 'rakish cut.' There seem to have been sundry cant names in Athens to describe the different styles of wearing or cutting the hair; such as *σκάφιον* (the bowl), *κατωνάκη*, etc. **Μοιχόν** may be a cant word for some particular, dandified, way of cutting the locks; as some folk call, now-a-days, the fringe of hair below the chin, 'the Newgate frill'; or a French coiffeur proposes to clip you 'à la malcontent,' or it may refer to a way of punishing adulterers by cropping the hair in the style called *κῆπος*. Cratinus is called **ὁ περιπόνηρος Ἀρτέμων**, with allusion to *ὁ περιφόρητος Ἀρτέμων*, said to have been a certain lame engineer, who was obliged to go about in a litter, or carriage. But Müller remarks that this sarcastic epithet had its original source in the effeminate habits of Artemon, the contemporary of Aristides. Cratinus is further derided for his hasty and crude compositions, and for his ill savour, which his father had before him. Here **Τραγασαῖος** is not supposed to be connected with *τραγεῖν*, as in sup. 808; but with *τράγος*, 'a he-goat.' In Pax 811 *τραγομάσχαλοι* is used as an epithet of the *Γοργόνες*.

l. 854. **Παύσων** was a painter; but he seems to have spoiled his art by a taste for caricature. This seems pointed to in **σκώψεται**. His poverty is derided in Thesm. 949, where he is described as keeping a fast, while the rest of Athens was keeping a feast; and in Plut. 602 he is called the *ξύσσιτος Πενίας*.

l. 855. **Λυσίστρατος**. Müller sums up the counts made against him by Aristophanes—'perstringitur ut mollis, pauper, aleator, scelestus, adulator, scurra, cinaedus.' **Χολαργεῖς** are the *δημόται* of *Χολαργός*, a hamlet of the Acamantid tribe. Lysistratus was 'double-dyed in villany,' and never was free for a single hour from the direst pinch of poverty. **Πλεῖν ἢ τριάκονθ' ἡμέρας τοῦ μηνός** is a lively form of hyperbole, as we say, 'a whole week of Sundays.'

l. 860. Enter, in company with a slave, a Boeotian trader, carrying a huge sack of most incongruous wares, flesh, fish and fowl and household articles of various kinds, followed by a band of Theban pipers. **τὰν τύλαν**, 'this hump of mine'; not a pad or porter's-knot, but his

shoulder, which is swollen and hardened by the burdens he has carried.

l. 861. ἀτρέμας. Because, as seen from inf. 869, the blossoms of the 'penny-royal' were easily knocked off.

l. 863. φυσῆτε. The pipes in use were long hollow bones. The last words in the line have received various interpretations, some regard them as the vulgar name of some popular tune, as in Thesm. 1175 σὺ δ', ὦ Τερηδόν, ἐπαναφύσα Περσικόν, 'the Persian jig'; others imagine that the bag-pipe in use was made of the complete skin of a dog, mounted with several pipes, which would make the expression a sort of equivalent to our 'scraping the cat-gut.' The Schol. refers to the proverb ἐς κυνὸς πυγὴν ὁρᾶν (Eccl. 255) said to refer to folk with bad sight—though *how*, it is hard to say. Perhaps some sort of imprecation was intended —'Go and puff your pipes anywhere but in my ears.' The second seems the most likely interpretation.

l. 864. παῦε is addressed by Dicaeopolis to the Boeotian, 'do stop and be hanged to you.' The 'hornets' whom he warns from his door are the Theban pipers.

l. 866. Χαιριδῆς, nom. plur. from Χαιριδεύς, as ἱππῆς from ἱππεύς. Χαῖρις, see sup. 16, was a wretched piper, who used to perform the ὄρθιος νόμος, and Χαιριδεύς, a chick, or disciple, of Χαῖρις, is formed like ἀλωπεκιδεύς, 'a fox-cub,' from ἀλώπηξ. In βομβαύλιοι, 'bumble-bee pipers,' we have a fancy word fashioned on βομβυλιός, 'the humble-bee.'

l. 867. Ἰόλαον. This hero, the companion of Hercules, was held in high esteem by the Boeotians. ἐπιχαρίττως γ', 'quite to my taste.' The Boeotian is delighted to see Dicaeopolis lay his lash on the back of the Theban pipers: or, as the Schol. says (taking up ἀπολούμενοι from 865), κεχαρισμένως ἡμῖν ἀπόλοιντ' ἄν. They had kept up their blowing all the way from Thebes, and the draught from their pipes had been strong enough to knock the delicate flowers off the 'penny-royal.'

l. 871. τῶν ὀρταλίχων, 'my chickens or my four-winged game.' Properly τετραπτερυλλίς is a species of 'locust,' or 'grass-hopper.' But Elmsley seems right in thinking that the Boeotian intends a sort of exhaustive division of birds and beasts, in his quaintly chosen words, and that he ridiculously substitutes τετραπτερυλλίδων for τετρα-πόδων.

l. 872. κολλικόφαγε. The κόλλιξ was a long roll of bread made of very coarse flour, and κολλικόφαγε, used as an epithet of the 'Boeotian lad,' implies a sort of contempt; as people used to talk of 'frog-eating Frenchmen.' Cp. the Plautine word 'pultiphagus' Mostell. 3. 2. 143.

l. 876. χείμων ὀρνιθίας. As all the last six words in the Boeotian's catalogue had been names of birds, Dicaeopolis might well say that he came like 'the rough weather that brings the birds' (an actual fact in

the islands of the Aegean and the coast of Peloponnese). **ὀρνιθίας**, which Walsh ingeniously turns by '*fowl*-weather,' is in the form of the technical names for different winds as *ἐξυδρίας* Arist. Mund. 4. 11; *Στρυμονίας*, NNE. Hdt. 8. 118; *καικίας*, NE. Arist. Prob. 261, used punningly in Eq. 437 *ὡς οὗτος ἤδη καικίας ἢ συκοφαντίας πνεῖ.* The name for the Monsoons, *ἐτησίαι*, is of the same formation. Cp. Arist. Mund. 4. 395 *οἱ δὲ ὀρνιθίαι καλούμενοι, ἐάρινοί τινες ὄντες ἄνεμοι, βορέαι εἰσὶ τῷ γένει.*

l. 879. **πικτίδας.** We must be content to leave this as an unknown animal. There is another reading *πυκτίδας*, which does not mend matters. Most likely the Boeotian is giving a sort of sing-song list of his game, and *πικτίδας* is merely invented to ring with *ἰκτίδας*, 'martens.' Otters (if this creature is meant by **ἐνύδρους**) or martens are not very tempting for food; but, possibly, he is using these unsavoury beasts as a sort of foil to glorify the announcement of the Copaic eels, which he reserves as a *bonne bouche* to the end. The passion of the Athenians for this article of food seems to have been something surprising and was a favourite subject of satire. Cp. *ἰσόθεον ἔγχελυν* Antiph. ap. Ath. 7. 299 E, and see Lysist. 36, where Lysistrata is willing *Βοιωτίους τε πάντας ἐξολωλέναι*, to which Calonice replies, *μὴ δῆτα πάντας γ', ἀλλ' ἄφελε τὰς ἐγχέλεις*, ib. 702 *παῖδα χρηστὴν κἀγαπητὴν ἐκ Βοιωτῶν ἔγχελυν.*

l. 883. **πρέσβειρα**, 'eldest of fifty water-nymphs of Lake Copais, come forth here and oblige the stranger.' The line is parodied from the *Ὅπλων κρίσις* (a lost play) of Aeschylus, *δέσποινα πεντήκοντα Νηρῄδων κορῶν.*

l. 887. **Μορύχῳ.** Morychus is several times spoken of in Aristophanes as an epicure living a luxurious and extravagant life, cp. Pax 1008, Vesp. 506, 1142. See Plat. Comic. *ὦ θεῖε Μόρυχε, νῦν γὰρ εὐδαίμων ἔφυς, | καὶ Γλαυκέτης ἡ ψῆττα, καὶ Λεωγόρας, | οἳ ζῆτε τερπνῶς οὐδὲν ἐνθυμούμενοι.*

l. 890. **μόλις**, 'reluctantly.' The eel is represented as a coy damsel who has long withheld her favours.

l. 891. **ἄνθρακας.** Dicaeopolis in his delight at welcoming the lady-visitor is ready to find the fuel for her cooking.

l. 893. **ἔκφερ' αὐτήν.** This, the reading of the Rav. MS., should be adopted instead of the common **εἴσφερ'**. It would be useless to 'carry in' the eel, when orders had been given for the cooking apparatus to be 'carried out.' **ἔκφερ'**, sc. *τὴν ἐσχάραν*, repeats the order given in sup. 887, and is intended to expedite the movements of the slave who was bearing the brazier. Dicaeopolis has no idea of letting the eel go out of his sight.

l. 894. **μηδὲ γὰρ θανών.** A parody on Eur. Alcest. 374, where Admetus says of his wife *μηδὲ γὰρ θανών ποτε | σοῦ χωρὶς εἴην, τῆς μόνης*

πιστῆς ἐμοί. Eels seem to have been 'stewed with or garnished with beet-root'; so Pax 1013 ὀλόμαν, ὀλόμαν ἀποχηρωθεὶς | τὰς ἐν τεύτλοισι λοχευμένας, sc. ἐγχέλεως. There seems to have been some standing joke that connected Euripides with 'beet-root,' perhaps some allusion to his mother's trade (see on sup. 478). Cp. Ran. 941 foll., Athen. 300 *b* ἤσθιον τὰς ἐγχέλεις καὶ μετὰ τεύτλων ἐντυλίξαντες, as we say, 'smothered in onions.'

l. 895. **τιμά**, i.e. 'price.'

l. 899. **φορτί'**, 'freight.' He puts the choice to him whether he will be paid for the remainder of his goods in money or kind.

l. 903. **παρ' ἁμίν**, sc. at Thebes; **τᾷδε**, at Athens.

l. 904. **ἔξαγε**, 'export.' Cp. Eq. 278 καί φημ' ἐξάγειν | τοῖσι Πελοποννησίων τριήρεσι ζωμεύματα, and ib. 282.

l. 905. **ἐνδησάμενον**, 'having got him packed up,' sc. with straw, as inf. 929. The invocation **νεὶ τὼ σιώ**, in the mouth of a Boeotian, refers to Amphion and Zethus; whereas, when it is used as a Spartan oath, the reference is to Castor and Pollux. 'I should get a nice bargain, a very nice one indeed!' he says, 'by carrying away an informer, chock full of every sort of mischief like a monkey.'

l. 909. **ἅπαν κακόν**, 'every inch of him bad.'

l. 910. **τῶδ' ἐμά**, 'belonging to me here.' For the construction, see on sup. 93 τὸν σὸν τοῦ πρέσβεως.

l. 914. **ὀρναπετίοισι**, 'chickabiddies.'

l. 915. **θρυαλλίδας**. The 'intelligent officer' is not content with denouncing the wares as coming under the prohibited list; but he puts together a string of impossibilities, by the concurrence of which the docks at the Peiraeus might be burned down.

l. 917. **φαίνεις**. See on sup. 826.

l. 920. **τίφην**, said to be a 'water-spider.' Frere translates 'cockroach,' and Elmsley takes it of a small *boat* (perhaps, a child's toy-boat), others of a 'peascod' or some sort of husk. It is just as well to render 'beetle' or 'cockroach' as anything else; for each fresh circumstance swells the improbability. The wick is set in the most unlikely thing, with no oil to feed it, launched on the troubled waters of a drain, blown about by the **βορέας μέγας**, and having to reach the northern part of the Peiraeus where the fleet lay.

l. 923. **κεἴπερ**, 'and if the fire should once get a hold on the ships they would instantly be in a blaze.' **σελαγοῖντ' ἂν εὐθύς** is Pierson's correction from Schol. on 923, sc. ἐὰν ἅψηται μόνον· **εὐθὺς** καίονται. The MSS. read σελαγοῖντ' ἂν αἱ νηῦς, which some editors alter to αἱ νῆς, on the authority of one MS.

l. 926. **μαρτύρομαι**. Lat. *antestor.* Nicarchus has had a smart blow from Dicaeopolis' whip, and calls the bystanders to be wit-

nesses to the assault. So Pax 1119 *ὦ παῖ παῖ τὸν Βάκιν.* B. *μαρτύρομαι.*

l. 927. **ἐνδήσω φέρων.** This is Dindorf's correction; for it is evident from the following lines that Dicaeopolis himself undertakes the task of packing up the informer. The reading of the MSS. and most editions is *ἐνδήσας φέρω*, but the difficulty is that Dicaeopolis was not going to carry the burden. Elmsley would read *ἐνδήσω φέρειν*, i. e. 'pack him for carrying.'

l. 928. **κατᾶγῇ**, indic. *κατ-εάγην.* This conjunctive of the passive aor. is found in Plato, Crat. 389 *ἂν καταγῇ αὐτῷ ἡ κερκὶς ποιοῦντι.* If the *α* in *κατᾶγῇ* be ruled long, it will be necessary to adopt Elmsley's reading *φερόμενος.*

l. 934. **ψοφεῖ λάλον.** A pot from the kiln would be tested with a smart rap, to see if it rang true and clear, which would prove that it had stood the firing without a crack. Dicaeopolis avails himself of this test in the case of the packed-up informer, rapping him smartly, and pronouncing that he sounds 'chattering and fire-flawed and generally accursed.' **Πυρορραγές** is the only epithet that belongs technically to crockery, **λάλον** is rather the characteristic of the man, or refers to his loud remonstrances at the testing process.

l. 937. **τριπτὴρ δικῶν**, 'a pestle to stir up lawsuits with,' L. and S. It seems however more likely that *τριπτήρ* is some kind of *vessel*, like **κρατήρ** and **κύλιξ.** Pollux describes it as the vat into which *ἀπορρεῖ τοῦ ἐλαίου τὸ πιεζόμενον*, and so we might render it here, 'a vat for lawsuits to run into.' Further, the informer may serve as a 'lamp-stand for throwing light upon the life of responsible officers, and a cup to mix messes in': **πράγματα** means 'messes' or 'bothers,' and is put by surprise for *φάρμακα.*

l. 940. **πεποιθοίη ἂν χρώμενος**, 'could feel any security in making use of.'

l. 942. **ψοφοῦντι** takes up, particularly, the word **λάλον** 932, but has a reference also to **πυρορραγές.**

l. 945. **καταγείη ποτ'.** This is the reading of the MSS., but recent editors take exception to it, because the **α** in oblique moods of *ἄγνυμι* is used short, and the metre requires it to be long here. But, as we find both *ἐᾶγη* and *ἐἄγη* in Hom. Il. 11. 559., 17. 607; we may well be content to give the benefit of the doubt to the MS. reading. Cobet would alter it to *κατεαγοίη.* 'He wouldn't break if he was slung by the heels head downwards.'

l. 946. **καλῶς ἔχει.** The packing-up is satisfactorily done.

l. 947. **μέλλω γέ τοι θερίσδεν.** L. and S. translate this 'I must pack up,' 'must get my traps together.' But this seems more than doubtful. What the Boeotian really says is, 'I am going to get a bit of harvest

out of this;' and, possibly, with this man packed up in straw like a sheaf, upon his back, he thinks that he can play the harvest-man in good style, as the Schol. suggests, ἀπὸ μεταφορᾶς τῶν θεριζόντων ὅτι τὰ δράγματα τιθέασιν. There seems something wrong in συνθέριζε in 948, because he is not going to *join* in his harvest operations with anyone else. Meineke's reading νῦν θέριζε gets over this difficulty. The next words are susceptible of various interpretations. The Schol. gives after πρὸς πάντα συκοφάντην, the interpretation ἀντὶ τοῦ εἰπεῖν σωρόν, as though he meant, 'pitch him where you please, to join every other informer,' to swell the goodly number of this far too numerous tribe, who may have been disposed of already. But this implies not πρόσβαλλ' but πρόβαλλ', for πρόσβαλλ' rather means, 'employ him,' 'adapt him in any way you please, as a thorough-going informer.' We might prefer πρόπαντα συκοφάντην in this sense, but συκοφάντης πρὸς πάντα is a not impossible expression, as in Ran. 968 σοφός γ' ἀνὴρ καὶ δεινὸς ἐς τὰ πάντα.

l. 954. ὑπόκυπτε, 'come and duck your shoulder, dear Ismenias.' Ἰσμένιχος is of the nature of a diminutive, as Ζάμιχος, Ἀσώπιχος, etc. The termination is only another form of -ισκος.

l. 955. κατοίσεις, 'mind you take him home,' sc. to Thebes, κατά in composition here having the same force as in κατέρχομαι.

l. 956. πάντως μὲν οἴσεις, 'in any case you'll be taking a rotten piece of goods, but take it notwithstanding,' cp. Eur. Hec. 842 πιθοῦ, πάρασχε χεῖρα τῇ πρεσβύτιδι | τιμωρόν, εἰ καὶ μηδέν ἐστιν, ἀλλ' ὅμως.

l. 957. κἂν τοῦτο κερδάνῃς, 'and if you make a good thing out of it in carrying away this freight, you'll live in clover as far as informers go.' This may either mean, 'you'll have no further trouble with informers'; which would not be true as a fact, seeing that there were 'plenty more where that came from'; or, 'you may make yourself quite happy' seeing that there is an unlimited supply of them at Athens; and if the importation of one of them 'pays,' you can come back for another. This gives a better sense.

l. 959. Enter a slave of Lamachus from his master's house, visible on the stage; δραχμῆς, gen. of price.

l. 961. ἐς τοὺς Χόας, as we say, 'against the feast of the Pitchers,' cp. Nub. 1221 καλοῦμαι Στρεψιάδην . . . ἐς τὴν ἕνην τε καὶ νέα. The Χόες was the second day of the festival of Anthesteria, the first being called Πιθοιγία, and the third Χύτροι. The quantity of the ultima of Χόας is short and does not suit the metre: but it is possibly a form from χοεύς, found in Hippocr., and therefore better written χοᾶς, i. e. χοέας.

l. 965. κατασκίους. The 'overshadowing crests' are borrowed from Aeschylus, Theb. 384 τρεῖς κατασκίους λόφους | σείει.

l. 967. ἐπὶ ταρίχει, 'Well, over his salt fish let him wag his plumes.'

As ἐπί in this usage means, 'to the accompaniment of,' 'with salt fish for a relish,' we are to picture him in full warlike gear over his cheap and miserable dinner.

l. 968. **ἀπολιγαίνῃ** (λιγύς), 'if he shout aloud'; referring to his noisy, bouncing, manner when he first came on the stage, sup. 572.

l. 969. **φορτίον**, sc. the parcel of various articles which he had purchased from the Boeotian, including a variety of birds; which makes him say, 'I will go in doors to the tune of the fluttering wings of thrushes and blackbirds.' **ὑπό** with gen. implying 'an accompaniment,' especially of music, is not uncommon; cp. Hdt. 1. 17 *ἐστρατεύετο δὲ ὑπὸ συρίγγων τε καὶ πηκτίδων καὶ αὐλοῦ*, Xen. Lac. 5. 7 *ὑπὸ φανοῦ πορεύεσθαι*, inf. 1001.

l. 971. **ὦ πᾶσα πόλι** is addressed to the spectators.

l. 972. **διεμπολᾶν**. Dicaeopolis, then, does not propose to keep for his own use all the 'merchandise he has got by making his truce,' but he is ready to 'deal in them'; only he will have no traffic with Lamachus, as he had distinctly said.

l. 975. **ἐν οἰκίᾳ**. Such things as *ψίαθοι* and *θρυαλλίδες*, while the fish and fowl come into the list of things which 'it is nice to eat hot.'

l. 980. **Ἁρμόδιον**. The Harmodius-song, sc. *ἐν μύρτου κλαδὶ τὸ ξίφος φορήσω,* | *ὥσπερ Ἁρμόδιος κ' Ἀριστογείτων,* | *ὅτ' Ἀθηναίης ἐν θυσίαις* | *ἄνδρα τύραννον Ἵππαρχον ἐκαινέτην*, was often sung during the drinking that succeeded the dinner. It was, as Clark says, the Athenian 'national anthem.'

l. 981. **ξυγκατακλινείς**, as we say, 'sitting at my table'; **παροίνιος** here means, 'quarrelsome in his cups,' as *παροινεῖν* signifies to play drunken tricks Eccl. 143, Plat. Euthyphr. 4 *c*.

l. 982. **ἐπικωμάσας**, 'having burst riotously in upon us while enjoying all manner of good things,' as a party of noisy roysterers, after a *κῶμος*, might intrude upon some quiet respectable party. 'And he did all the harm he could, and began upsetting and spilling everything, and showing fight; and, moreover, though I kept inviting him, "Do seat yourself and join in the drinking, and take this loving cup," he went on all the more burning my vine-props, and brutally spilling all the wine out of our vines,' **ἀμπέλων** being a sort of surprise, suggested by **χάρακας**, for *ἀμφορέων*. With **φιλοτησίαν** understand *κύλικα* as in Lysist. 203.

l. 988. . . . **ταί τ'**. The gap in the MSS. represents a metrical equivalent to *εἶδες ὦ εἶδες ὦ* in the strophe 971; and Meineke, following the suggestion of the Schol. ad loc. *Δικαιόπολις σπουδάζει περὶ τὸ δεῖπνον*, suggests **οὑτοσὶ δ' ἐπτόηται**, 'he is all agog,' 'all excitement'; which probably gives something like the meaning of the lost words. Clark says that the Rav. MS. was wrongly collated here by Bekker: it has

ἐπτέρωται, leaving only a very small gap, which Clark fills in with ἀλλ' ὅδε γάρ. This would give a joke about the πτερά. Cp. Av. 1445.

l. 989. ἐξέβαλε δεῖγμα, 'as a specimen of the jolly life' going on in-doors, 'he has tossed out all this heap of feathers'; giving the outer world an idea of the number of fowls that were being plucked for the dinner now preparing.

l. 991. Διαλλαγή, 'Reconciliation' is called the 'foster-sister of the Goddess of Love and the Graces,' because in time of peace men can marry and enjoy home life. 'How blind we were,' the Chorus says, 'to the fact that you had so pretty a face.' It was so long since they had seen her, that they had clean forgotten what she was like. 'Would that some Cupid, like the one in the picture' (by Zeuxis, in the temple of Aphrodite at Athens), 'all crowned with roses, would link thee and me together'! For πῶς ἄν with the opt. in this sense cp. Eq. 16 *πῶς ἂν σύ μοι λέξειας ἁμὲ χρὴ λέγειν;*

l. 994. τρία δοκῶ γ' ἂν ἔτι προσβαλεῖν, 'I flatter myself that I could still manage three achievements.'

l. 996. παρὰ τόνδε, 'along it,' i.e. parallel to the row of vines. Cp. Od. 7. 127 *ἔνθα δὲ κοσμηταὶ πρασιαὶ παρὰ νείατον ὄρχον | παντοῖαι πεφύασιν.*

l. 999. ταῖς νουμηνίαις. This was observed as a time of festivity.

l. 1000. ἀκούετε λεῴ, a regular formula, as in Pax 551, Av. 448. Compare our own 'O yes! O yes'! the old French 'oyez.'

l. 1002. ἀσκὸν Κτησιφῶντος, said, by way of surprise, for *ἀσκὸν οἴνου*, as though the wine skin on this occasion were made of the huge hide of the pot-bellied Ctesiphon. Cp. Nub. 1337 where Strepsiades, looking critically at Pasias, says he would 'stand tanning very well and would hold six gallons,' *ἁλσὶν διασμηχθεὶς ὄναιτ' ἂν οὑτοσί . . . ἓξ χόας χωρήσεται.* The wine-skin was the regular prize for success in this feat of drinking at the feast of the Pitchers: see sup. 961, inf. 1225.

l. 1003. παῖδες, γυναῖκες. Dicaeopolis addresses his slaves, and his wife and daughter in these words.

l. 1005. τρέπετε, 'turn them at the fire,' for roasting; ἀφέλκετε, 'draw them off' the spits; equivalent to the Homeric *ἐρύσαντο* Od. 3. 65.

l. 1007. ὀβελίσκους, 'skewers,' something smaller than spits, not too large to stick a thrush on.

l. 1008. εὐβουλίας refers to the long-sighted wisdom in making the truce, and thus securing all these dainties.

l. 1012. καὶ τοῦτ' εὖ λέγειν, 'I think you're right about that too'; viz. in saying that I shall be prepared to congratulate you more and more as the preparations for dinner go on.

l. 1015. μαγειρικῶς, 'how artistically, and delicately, and stylishly he

serves himself.' The words are chosen to represent Dicaeopolis as displaying all the technical skill of some famous *chef*.

l. 1017. Enter a farmer wringing his hands, and bewailing the loss of his farm-oxen, carried off by a raid of Boeotians.

l. 1019. **ἀνὴρ κακοδαίμων**, 'a miserable man.' 'Then go your own way'; we want no miserable men here! The same line occurs in Nub. 1263.

l. 1021. **μέτρησον** still keeps up the idea of the **σπονδαί** being samples of wine, as in 187 foll. **κἂν πέντ' ἔτη**, 'if it be but for five years,' so Lysist. 671 *εἰ γὰρ ἐνδώσει τις ἡμῶν ταῖσδε κἂν σμικρὰν λαβήν*, Soph. Elect. 1482 *ἀλλά μοι πάρες κἂν σμικρὸν εἰπεῖν.*

l. 1022. **ἐπιτρίβην**, 'I came to grief.'

l. 1023. **Φυλῆς**. Phyle was a hamlet of the Oeneid tribe, on the direct road from Thebes to Athens.

l. 1024. **λευκὸν ἀμπέχει**, 'are you clothed in white'? whereas you ought to be in mourning, if you have had such a loss as you complain of.

l. 1026. **βολίτοις** is used by him in his rustic simplicity, as if it was an equivalent for *ἀγαθοῖς*. Or, perhaps, it is an intentional surprise, as though he had said 'muck-sery' instead of 'luxury.'

l. 1027. **ἀπόλωλα τὠφθαλμώ**, 'I've come to trouble with my eyes'; as we say, 'I've cried my eyes out.'

l. 1030. **οὐ δημοσιεύων τυγχάνω**, 'I'm not acting as parish doctor.' Cp. Plat. Polit. 259 *a εἴ τῴ τις τῶν δημοσιευόντων ἰατρῶν ἱκανὸς ξυμβουλεύειν ἰδιωτεύων αὐτός, ἆρ' οὐκ ἀναγκαῖον αὐτῷ προσαγορεύεσθαι τοὔνομα τῆς τέχνης ταὐτὸν ὅπερ ᾧ ξυμβουλεύει;*

l. 1031. **κλᾶε πρὸς τοὺς Πιττάλου**, 'go with your tears to the pupils of Pittalus'; a famous physician at that time in Athens; cp. Vesp. 1432 *οὕτω δὲ καὶ σὺ παράτρεχ' ἐς τὰ Πιττάλου.* In the present line the Rav. MS. reads *τοῦ Πιττάλου*, sc. 'go with your tears to the [*δώματα*] *τοῦ Π.* See inf. 1222.

l. 1034. **καλαμίσκον**. We may say 'bottle.' The hollow stalks of plants were used for such purposes; so *νάρθηξ*, 'the stalk of the fennel' was regularly used in the sense of 'box' or 'casket.'

l. 1035. **στριβιλικίγξ**. The Schol. says that *στρίβος* is a fine shrill sound; and *λίκιγξ* the chirp of a young bird: we may say, 'not one squeak'; or 'not a twit' = 'not a whit.'

l. 1040. **μέλι**. Honey 'poured over a sausage' does not approve itself to our modern ideas of cookery: but we must remember that honey served the Greek for every purpose for which we now use sugar. It is like sweet sauce, or currant-jelly with roast hare, or mutton.

l. 1043. **ὀρθιασμάτων**. He issued his orders to the cooks in a tri-

umphant and commanding tone of voice, so that the neighbours (1046) could hear.

l. 1048. Enter a **παράνυμφος**, the bridegroom's friend, or, perhaps, 'best man.' He comes with a present of cooked meat from the wedding feast, and hopes to buy a drop of 'peace' from Dicaeopolis, so that the bridegroom may be able to stay at home, and enjoy the society of his wife, instead of going on military service.

l. 1051. **καλῶς γε ποιῶν**, 'a very good idea of his' says Dicaeopolis, on receiving the present. In v. 1050 **γάμων**, in the plural number, is the regular word for the wedding feast.

l. 1054. **μή μοι δίδου**, 'don't offer them me.'

l. 1055. **δραχμῶν**, gen. of price, 'for 1000 drachmae.'

l. 1056. **νυμφεύτρια**, 'bridesmaid.' She has a confidential communication to make from the bride. Then a whispering ensues between Dicaeopolis and the **νυμφευτρία**.

l. 1069. **ἀνεσπακώς**. The eyebrows are 'arched,' and the eyes staring and wide open, as if the man was in dismay. The Schol. renders *ἐσκυθρωπακώς*.

l. 1071. **μάχαι καὶ Λάμαχοι**. See on sup. 269.

l. 1072. **χαλκοφᾰ́λᾰρα**, 'with brazen accoutrements,' is a very bombastic epithet for *δώματα*, and is probably borrowed, or parodied, from some tragedy of Euripides. Cp. Alcaeus, Frag. *μαρμαίρει δὲ μέγας δόμος | χαλκῷ· πᾶσα δ' Ἄρῃ κεκόσμηται στέγη*.

l. 1074. **τοὺς λόχους**. See on sup. 575.

l. 1075. **νιφόμενον**, i. e. 'exposed to the snow-storm.' Cp. Od. 6. 131 *λέων ὀρεσίτροφος, ἀλκὶ πεποιθώς, | ὅς τ' εἶσ' ὑόμενος καὶ ἀήμενος*, i. e. 'through rain and wind.' **ἐσβολαί** are the 'passes,' by which the Boeotians can make a descent (*ἐσβάλλειν*) on Attica.

l. 1076. **Χύτρους**. See on sup. 961. The Boeotians would time their raid well at a general season of carelessness and festivity. For the use of **ὑπό** with accus. in the sense of 'at the time of,' cp. Thuc. 2. 27 *ὅτι σφῶν εὐεργέται ἦσαν* **ὑπὸ τὸν σεισμὸν** *καὶ τῶν Εἱλώτων τὴν ἐπανάστασιν*.

l. 1078. **πλείονες ἢ βελτίονες**. For the carelessness shown in the election of generals see sup. 598. Here he calls them, as Mitchell renders, 'more conspicuous for their numbers than for their merits.'

l. 1080. **πολεμολαμαχαϊκόν**. Walsh's 'battle-fighting Lamachaic troops' will do as well as any other rendering for a word which is intended to have more 'sound and fury' than sense. Müller thinks that there are packed into the word *Λάμαχος, μάχη, ἄχος* and *Ἀχαϊκός*.

l. 1081. **καταγελᾷς ἤδη σύ μοι**. Now the tables are turned: in sup. 593 Lamachus said scornfully to Dicaeopolis *ταυτὶ λέγεις σὺ τὸν στρατηγὸν πτωχὸς ὤν*. Now Dicaeopolis has all the laughter on his side.

l. 1082. **Γηρυόνῃ τετραπτίλῳ.** No satisfactory explanation has been given of this line. It appears that Geryon, best known as *τρισώματος* Aesch. Ag. 870, was also called *ὑπόπτερος*, Hes. Theog. 287, and was represented on Greek vases as having four wings—two on each shoulder. It seems incredible that Dicaeopolis caught up some of the wings and feathers lying before the door, and held them to his shoulders in a ridiculous way, as many modern editors take it. It may be that, as he is sitting, he makes a vulgar gesture of contempt at Lamachus, sticking out his two arms and two legs in front of him, till he makes a rude caricature of some four winged creature. At any rate, he alludes to himself under the title of Geryon. Unless, referring to 871, when the Boeotian enumerates **τετραπτερυλλίδες** among the live stock he brings, one might suppose that Dicaeopolis was busy preparing one of these creatures, say, a fine hare; and asks Lamachus if he would like to 'come to close quarters with this monster'?

l. 1083. **κῆρυξ**, viz. with orders to proceed to the passes on the Boeotian frontier.

l. 1086. **τὴν κίστην**, 'the dinner-box,' a sort of covered tray in which viands can be carried and kept hot. The custom for the guests to bring their share of food to a banquet was not uncommon: cp. Xen. Mem. 3. 14. 1 *ὁπότε δὲ τῶν ξυνιόντων ἐπὶ δεῖπνον οἱ μὲν μικρὸν ὄψον, οἱ δὲ πολὺ φέροιεν.* The form **χόα** of the accus. occurs again in Eq. 355.

l. 1088. **δειπνεῖν κατακωλύεις**, 'you are keeping dinner waiting ever so long'; lit. 'are keeping [the company] from dinner.'

l. 1093. **τὰ φίλταθ' Ἁρμοδίου.** This is variously interpreted, 'the most delightful accompaniments of the Harmodius-song'; or, 'Harmodius' pets'; the latter interpretation is not improbable, cp. Athen. 13. 596 *f* *Λέαινα ἡ ἑταίρα Ἁρμοδίου ἐρωμένη τοῦ τυραννοκτονήσαντος.* But as one of the stanzas of the Harmodius-song begins *φίλταθ' Ἁρμόδι', οὔ τί που τέθνηκας*, it is possible that we ought to read TO *φίλταθ' Ἁρμόδι'*, viz. as a quotation. But this implies some alteration of **καλαί**, as e. g. *οὐ καλά*; 'isn't that nice'?

l. 1095. **ἐπεγράφου**, '*you* have been painting up the Gorgon, as *your* device'; with a double allusion to the picture on his shield, and to the custom at Athens by which a *μέτοικος* registered the name of some Athenian citizen as his patron, *προστάτην ἐπιγράψασθαι.* Cp. Pax 683 *ἀποστρέφεται τὸν δῆμον ἀχθεσθεῖσ' ὅτι | αὑτῷ πονηρὸν προστάτην ἐπεγράψατο*, Soph. O. T. 411 *ὥστ' οὐ Κρέοντος προστάτου γεγράψομαι.* The general sense is, as Elmsley says, 'jure *κακοδαίμονα* esse Lamachum, qui *δαίμονα* elegerit magnam illam Gorgonem.'

l. 1096. **συγκλῇε** (addressed to one of the slaves), 'shut the house-door.' In the scene that follows the conviviality of Dicaeopolis, and the hardships of Lamachus are wittily brought out by a series of con-

trasts, that are pointedly marked by a close verbal similarity. Lamachus is to have his 'knapsack' with his modest soldier's fare got ready, and Dicaeopolis is to have his luxurious 'dinner-tray.'

l. 1099. **οἶσε**, aor. imperat. Curtius (Verb, 461) quotes this among the instances of 'sigmatic aorists with *ε* and *ο* for *α*,' comparing *ἀείσεο* Hymn. Hom. 17. 1, *ἄξετε* Il. 3. 105, *λέξεο* 9. 617, *ὄρσεο* 3. 250, and the indicative moods *ἐβήσετο, ἐδύσετο, ἷξεν*. **οἶσε** occurs in Od. 22. 106, 481, Aristoph. Ran. 482.

l. 1101. **θρῖον** is properly 'a fig-leaf,' and then is used for any sort of forcemeat or chopped egg wrapped in such a leaf. Paley suggests 'sandwich.'

l. 1102. **δημοῦ**, 'fat.' This is Elmsley's brilliant emendation, comparing Eq. 954 *δημοῦ βοείου θρῖον ἐξωπτημένον*, for the reading of the MSS. *δὴ σὺ παῖ*, or *σὺ δὴ παῖ*. By **ἐκεῖ** he means 'when I get to the place'; sc. to the house of the priest of Dionysus.

l. 1108. **μὴ βλέπειν**, 'will you be so good as not to ogle my thrushes'? It does not seem necessary to adopt the transposition suggested by Boissonade, and followed by most modern edd., which inserts vv. 1109, 1110 *τὸ λοφεῖον . . . δὸς κρεῶν* after 1106 *φάττης κρέας*. The change has the advantage of bringing **ὤνθρωπε** three times in spiteful iteration; but it separates **κίχλας** in 1104 too far from the same word in 1108, and breaks **λαγῴων κρεῶν** off from **μίμαρκυν**, which last word means something like 'jugged-hare.'

l. 1111. **ἀλλ' ἦ**, as in Electr. 879 *ἀλλ' ἦ μέμηνας, κἀπὶ τοῖς ἐμοῖς γελᾷς*; Plat. Gorg. 447 *a ἀλλ' ἦ, τὸ λεγόμενον, κατόπιν ἑορτῆς ἥκομεν*; 'can it be that the moths have eaten my crests'?

l. 1114. **οὐκ**, i.e. 'I'm not talking to *you;* I've been having a little friendly discussion with my slave here. "Would you like," he asks the slave, "to lay me a wager, and leave it to Lamachus to decide, whether locusts are nicer, or thrushes"'? Locusts belong to that class of food that a man might eat at a pinch; when he was 'hard up,' as Lamachus was likely to be with his flying column on the Boeotian frontier; and so a sly hit is intended at the soldier, as his answer shows. But it is difficult to see how the answer conveys a decision in favour of **ἀκρίδες**, unless it can mean 'it's insolent to put such a question, when there is no doubt about the answer—locusts of course'! Lamachus had practically declared for 'locusts,' by accepting war with all its hardships. Müller says, 'ludit poeta similitudine vocum *ὑβρίζεις* et *ἀκρίδες*,' but the *similitudo* is not striking. Could he have said *οἴμ' ὡς* **ἀκρι-βές**, 'O dear, what a subtle distinction'? With **πολύ** supply *ἥδιον εἶναι*.

l. 1118. **καθελών**, 'taking it off' the peg; **ἀφελών**, 'taking it off' the fire.

l. 1121. **τοῦδ' ἀντέχου**, 'hold on to this'; sc. the spit or skewer, while Dicaeopolis draws the meat off it.

l. 1123. **τῆς ἐμῆς**, sc. *γαστρός*, suggested by *τῆς ἀσπίδος* sup. Dicaeopolis suits the action to the word, patting himself in the place he describes as **τῆς ἐμῆς**. There is also a play between **κιλλίβαντας**, 'trestles,' and **κριβανίτας**, 'baked loaves.' So Frere renders—'Bring forth the props of wood, my shield's support, Bring bread for belly-timber; that's your sort'!

l. 1126. **πλατὺς καταγέλως**, 'flat insult,' like Shakespeare's 'flat blasphemy.' L. and S. cp. *πλατὺ καταχρέμψασθαι* Pax 815. **ἀνθρώποις**. Translate 'for men to hear,' etc., 'for men to taste,' respectively.

l. 1129. **ἐνορῶ**. Dicaeopolis pretends to see in the polished surface of his shield a reflection of old Dicaeopolis, had up in court on a *δειλίας γραφή*. There was a regular form of such proceedings for *ἀστρατεία* and *λιποτάξιον* as well as for *δειλία*. Cp. Eq. 368 *διώξομαί σε δειλίας*. Dicaeopolis caps this by pretending to see on the glistening surface of his honey, the reflection of his own face wearing a sneer at Lamachus the son of 'Giant Grim.' Lamachus was son of Xenophanes, but this new name has an allusion to his Gorgon shield. With Dicaeopolis' extravagance about the reflection in his honey, we may compare Heine, Nord-See, ii. 5, where the love-sick damsel is described as seeing her lover's face reflected on the smooth surface of her bread and butter, and eating it up with eager appetite!

l. 1134. **θωρήξομαι**. This was a cant word for getting drunk, so that Dicaeopolis is quite within the mark by calling the wine-pitcher his *θώραξ*. Turner well renders, 'I will arm my outer man,' and, 'I will fortify my inner man,' to encounter my 'foes,' or my 'boon companions,' as the case may be.

l. 1136. **στρώματα**. The soldiers carried their bedding as part of their kit. The blankets seem to have been folded and strapped across the shield, which the slave carried, Dicaeopolis contenting himself with his knapsack.

l. 1141. This distich breaks into the *στιχομυθία* which has been accurately maintained throughout the scene. Various emendations have been suggested, such as, ΛΑ *τὴν ἀσπίδ' αἴρου καὶ βάδιζ', ὦ παῖ, λαβών*. ΔΙ. *τὴν κιστίδ' αἴρου, καὶ βάδιζ', ὦ παῖ, λαβών*. ΛΑ. *νίφει· βαβαιάξ· χειμέρια τὰ πράγματα*. ΔΙ. *κνισᾷ. παπαιάξ· συμποτικὰ τὰ πράγματα*.

l. 1143. **στρατιάν**, 'encounter,' is used in a different sense as applied to Dicaeopolis and to Lamachus. So **τῷ μὲν** [*στρατιὰ ἔσται*] 'one man's service will consist in.' **προφυλάττειν** is to do the duty of *προφύλακες*, or 'outposts,' Thuc. 3. 112

l. 1150. Antimachus, called the son of Splutter, from an ugly habit he had of spluttering in the face of his friends when he talked to them, is described here as 'the wretched composer of those wretched songs'; the reading **τὸν ξυγγραφῆ** is doubtless a gloss that has crept into the

text; and is intended to be a description of another personage of the same name. Antimachus had been Choragus at the Lenaea, when the Δαιταλῆς was brought out by Aristophanes, but in the name of Callistratus. The Choragus, through stinginess or spite, had excluded some one from the dinner usually given by the Choragus to the actors. But it is open to question whether the Chorus mean that they themselves, *en masse*, had not been invited, or whether they are here speaking in the person of Callistratus, or of Aristophanes himself; the last hypothesis being the most likely. We may suppose that Antimachus knew—as everyone else did—who was the real author of the Δαιταλῆς, and so the exclusion of Aristophanes was very marked. With the semi-adverbial accus. **Λήναια χορηγῶν**, cp. Demosth. 535. 12 *Διονύσια χορηγῶν*. It is similar to the idiom *Ὀλύμπια νικᾶν*.

l. 1156. **τευθίδος.** The elaborate metaphor running through this passage is difficult to understand, and still more difficult to express. The dish of broiled cuttle-fish is on the table 'near the salt'; but out of this expression arises a pun on **Πάραλος**, the Athenian despatch-boat, which prepares us for the word **ὀκέλλοι.** The whole may roughly be translated:—'and may I one day see him sorely in want of cuttle-fish; and may his fish piping-hot from the roasting, all ship-shape by the salt on the spread table take the ground: and just as he is going to pick it up, may some dog snap it up and be off.' **ὀκέλλοι** seems only to mean 'may it tumble off the table,' but the word is chosen because of the nautical metaphor. **κειμένῃ** (for *κειμένη*) is read by Thiersch, and adopted by most modern editors: but if we can endure the three participles in agreement with *ἡ δ'*, there is no objection to say 'lying on the table.'

l. 1165. **ἠπιαλῶν.** The second imprecation is more elaborate than complicated: 'for coming home in a shivering-fit after [late] horse-exercise' (nom. absolute), 'may some tipsy Orestes in a mad bout hit his head for him: and may he, desiring to pick up a stone, pick up in the darkness a handful of fresh dung in his fingers; and may he rush up with the missile in his hand, and then make a bad shot (at Orestes) and hit Cratinus.' There was an Orestes, son of Timocrates, said to have been a notorious foot-pad of the day. The addition of **μαινόμενος** is intended as a reminiscence of 'furiis agitatus Orestes.' Cratinus, sup. 848, was a spruce dandy.

l. 1174. Here an attendant hastily runs across the stage, and knocking at the door of Lamachus' house, rouses the slaves.

l. 1176. **ὀθόνια**, probably 'lint'; the 'bandage' is called **λαμπάδιον.** Wool with the natural grease left in it (**οἰσυπηρά**) was an approved application for wounds: cp. *lana sucida* Juv. 5. 24.

l. 1178. **παλίνορρον**, 'with a backward wrench.'

l. 1180. **τῆς κεφαλῆς.** Some call this a 'local,' and some a 'partitive' gen., the latter being preferable. Cp. *καί πως κατεάγη τῆς κεφαλῆς μέγα σφόδρα* Vesp. 1428, *κἄν τινα δόξῃ μοι τῆς κεφαλῆς αὐτῶν κατεαγέναι δεῖν* Plat. Gorg. 520.

l. 1181. **ἐξήγειρεν**, 'made it start up,' with the shock of the fall. The **κομπολάκυθος** has occurred already, sup. 589.

l. 1184. **ὦ κλεινὸν ὄμμα.** A tragic address to the daylight, by some-one (or something) that feels the hand of death. If this 'death-song' is ascribed to the **πτίλον**, there is a curious construction (quasi ad sensum) in **ἰδών.** Bergk's emendation of **λιπών** for sup. **πεσόν** would obviate this difficulty. The whole passage is suspected by most modern editors; and no doubt if it is examined from the point of common sense it is altogether incongruous. How could a lame man get up and disperse a band of robbers? and who are **δραπέται**? But we may retain the lines if we are content to regard them as a windy, bombastic, nonsensical passage, parodying the long narrations of the *ἄγγελοι* in the tragic poets.

l. 1195. **ἐκεῖνο**, a second annoyance, distinct from **τάδε πάθεα.**

l. 1196. **κᾆτ' ἐγχάνοι**, 'might thereupon burst out laughing at me.' Lamachus appears on the stage supported by a couple of friends; while Dicaeopolis has an arm round the waist of a couple of the **ὀρχηστρίδες** (1093) from the priest's dinner-party. While Lamachus laments his distresses, Dicaeopolis lavishes endearments on his companions, whom he calls his 'golden girls.' His only grievance is that he has emptied his pitcher; but as he has done this before anyone else, he has secured the prize of the **ἀσκός**, inf. 1225 compared with sup. 1000 foll.

l. 1206. **Λαμαχίππιον**, 'squire Lamachus.'

l. 1208. **τί με σὺ κυνεῖς.** While Lamachus is bewailing his pains and sorrows, Dicaeopolis is playfully remonstrating with his companions for kissing him to death.

l. 1210. **ξυμβολῆς.** A pun is made on the double meaning of *ξυμβολή* which may signify a 'hostile encounter,' and a 'contribution' or 'subscription' to a feast. 'Alas! for that overwhelming charge,' says the wounded Lamachus; 'Why who ever made any charge upon (lit. exacted any payment from) you at the feast of Pitchers'? Cp. Eubulus, ap. Athen. 239 *ὅστις δ' ἐπὶ δεῖπνον ἢ φίλον τιν' ἢ ξένον* | *καλέσας, ἔπειτα* **συμβολὰς** *ἐπράξατο,* | *φυγὰς γένοιτο μηδὲν οἴκοθεν λαβών.*

l. 1213. **Παιώνια**, 'the feast of the Healer.' Your invocation is ill-timed.

l. 1222. **ἐς τοῦ Πιττάλου**, see on sup. 1032.

l. 1224. **κριτάς**, properly here the referees or umpires, whose duty it was to decide who was entitled to the prize for finishing off his Pitcher first. But allusion is covertly made to the umpires who had to decide

the prize between the rival Comedies, as in Nub. 1115, Av. 1101. The **ἄρχων βασιλεύς** seems to have presided over the dramatic contests at the festival of Lenaea; while superintendence of the city Dionysia was assigned to the *ἄρχων ἐπώνυμος*.

l. 1225. **ἀπόδοτε**, 'pay me,' not 'give me.' He claims it as his due.

l. 1227. **τήνελλα.** We may say 'tirra-lirra' or 'tralala.' The word was said to have been invented by Archilochus to imitate the twang of the harp. *Τήνελλα καλλίνικος* appears in a triumphant hymn which he addresses to Heracles. So in Eq. 276 *τήνελλος* is used with the meaning 'victorious.' Cp. *θρεττανελό* also imitative of the harp, Plut. 290, and in Lat. 'taratantara' of the trumpet.

l. 1228. **εἴπερ καλεῖς γ'**, 'since you call for it,' sc. for the Chorus to respond to his *τήνελλα καλλίνικος*.

l. 1229. **καὶ πρός γ'**, 'and, what is more, having poured it into my pitcher quite neat, I drained it off at a draught.' **ἐξέλαψα**, lit. 'lapped it up.' The *ἄμυστις* (Hor. Od. 1. 36, 14) was a way of pouring the wine down the open throat without the process of closing the lips. Cp. Eur. Cycl. 565 *ἡδέως ἠμύστικα*.

l. 1232. **σὴν χάριν**, 'to do thee honour.' **τήνελλα καλλίνικον** goes adverbially here with **ᾄδοντες**, 'singing victory! victory! over thee and thy wine-skin.'

GLOSSARY OF DIALECTICAL FORMS IN ARISTOPHANES' ACHARNIANS.

Ἀγορασοῦντες (750), Doric future *ἀγορασῶ* (*ἀγοράζω*). This form shows something additional, either in the form of *ι*, as in *δωσίω*, or of *ε*, which is rarely retained, but may often be recognised from contraction, as *δωσῶ*. See Curtius, Verb. E. T. p. 459. Cp. **καρυξῶ** (748); **φασῶ** (939).

Ἀδικειμένος (914) = *ἠδικημένος*. For the Aeolic *ει* instead of *η*, cp. *εἴρως* for *ἥρως*, *χοραγείσαντες*, *Κτεισίας*, etc.

Αἰ, Doric form of *εἰ*, as in *αἴθε*, *κύπαιρος*. For **αἴκα** see under **κα**.

Ἀμβᾶτε = *ἀνάβητε* (732).

Ἁμίν (821) and **ἁμέ** (759) = *ἡμῖν* and *ἡμᾶς* respectively.

Ἄνις (798), Doric for *ἄνευ*. See inf. **οἴκαδις**.

Ἀποισῶ (779), contracted Doric future, = *ἀποίσω*.

Ἀρωραῖοι (762) = *ἀρουραῖοι* from *ἄρουρα*.

Ἅτερον (814) in Dor. and Aeol. for *ἕτερον*, as **γα**, **κα**, inf.

Γα = *γε* (775, 797). See also **ἐγώνγα**, **ἰώγα**.

Γλάχωνα (861) and **γλάχω** (shortened accus.) (874) from *γλήχων*. The true Attic form appears to be *βληχών*, the Ionic *γληχών*, while in the Doric and Boeotian form the accent is thrown back.

Γρυλλιξεῖτε (746), contracted Doric future of *γρυλλίζω*.

Δεύς (911), Aeol. and Dor. for *Ζεύς*, as Boeot. *δυγόν* = *ζυγόν*, Dor. *Δάγκλη* = *Ζάγκλη*.

Διαπεινᾶμες (751) = *διαπεινῶμεν* (*πειναῶ*), with Doric *ᾱ* for *ω*, and regular old Doric termination of 1 pers. plur. The form is found in the Heraclean tables, as *κατετάμομες*, in old Cretan inscriptions, as *εὐχαριστῶμες*, and occurs in Epicharmus, Sophron, and the Doric passages in the Lysistrata. as well as in the Acharnians. It is not found in Pindar, but is common in the more vulgar idiom of Theocritus, as *εἴρπομες*, 7. 12. Curt. Verb. 43.

Δοξεῖτε (741), contracted Doric future, for *δόξετε*.

Ἐγώνγα (736, 764) = *ἔγωγε*, i.e. *ἐγών* and **γα** q. v.

Ἐμίν (733), Doric form of *ἐμοί*.

Ἔντ' (902), i.e. *ἐντί* for *εἰσί*. This Boeotian form comes very near to the full Doric in *-αντι*, *-ντι*, as *ἄγοντι* = *ἄγουσι* in Delphian inscriptions. *μενεῦντι* in Callimachus, *ἑστάκαντι* in Theocritus.

Ἐπιχάριτται (884) for *ἐπι-χάρισαι*, 1 aor. mid. imperat from *ἐπι-χάριζομαι*. 'The Boeotians, instead of the *σσ* which arises out of the combination of the dental with the second *σ*, said *ττ*. The termination *αι* in the place of the true Boeotian *η* (cp. *κατασκευάττη*, on an inscription, for *κατασκευάσαι*) is

due to the Attic writers.' Curt. Verb. 455.

Ἐπιχαρίττως (867), Aeol. for ἐπιχαρίστως, as ἴττω (860) for ἴστω. The reading **ἐπιχαρίττω** would represent ἐπεχαρίσω, 1 aor. 2 pers. sing. 'You did good service.'

Ἐρώτη (800), Doric irregular form for ἐρώτα, as ὁρῆν for ὁρᾶν, Lysistr. 1077; **φυσῆτε** Acharn. 863, **πειρῆσθε** ib. 834, σιγῆς 778.

Ἧμεν (741, 771), Doric form of infin. of εἰμί, another similar form is εἶμεν.

Ἦρα (913), 2nd pers. sing. of aor. ἠράμην (αἴρομαι). The full uncontracted form would be ἤρασο, -αο, -ω, with Aeolic or Doric change to **ᾱ**, as πρᾶτος for πρῶτος.

Ἡσεῖτε (747), Doric future from ἵημι. See on sup. δοξεῖτε.

Θᾶσθε (770), Doric form of θεᾶσθε (θεάομαι); but θᾶσαι occurs in Attic, as Pax 906. See Eccl. 270, where θεᾶσθ' should, apparently, be altered to θᾶσθ'.

Θείβαθεν (862), Aeol. form of Θήβηθεν. So **Θείβαθε** (al. Θείβαθι) 868. See on **ἀδικειμένος** sup.

Θερίδδειν (947) for θερίζειν. The Boeotian, Laconian, and Megarian pronunciation substituted δδ for the ordinary Greek **ζ** (δj); as Boeotian κριδδέμεν for κρίζειν (i.e. κριδ-jε-μεν), which by progressive assimilation becomes κριδ-δέ-μεν. So **χρῄδδετε** (734) for χρῄζετε, **φαντάδδομαι** (823) for φαντάζομαι, **μᾶδδαν** (732) for μᾶζαν, i.e. μαδ-jαν, originally μαγ-jαν.

Ἵκομες (751), see on **διαπεινᾶμες** sup.

Ἱξεῖτε (742), ἵκω. See on **δοξεῖτε** sup.

Ἴττω, for ἴστω, see on ἐπιχαρίττως sup.

Ἰώνγα (more likely ἰώνγα) (898) = ἔγωγε, from Aeol. **ἰών** or **ἱών** (found in 899) = ἐγώ and **γα**, q.v. Others write ἰώγα.

Κα, for κε the equivalent of ἄν, as αἴ κα = ἐάν 732, 835, **ὅς κα** 737, 799; **ὅκκα** = ὅταν 762.

Καρυξῶ (748), Doric future, with ᾱ from κηρύσσω, see on ἀγορασοῦντες.

Κἤπειτεν (745) i.e. καὶ ἔπειτεν, the change in the crasis from α to η being analogous to **ἐρώτη**, sup.

Κἠπιχάριτται (867), see on **ἐπιχάριτται**, sup.

Κώρια (731). If this reading be right, as Elmsley holds, it must be a diminutive of κῶρον Theocr. Ep. 18, other readings are κόριά γ', κορίδι', or, as Ahrens conjectures, κόρια κἀθλίου, (κἀθλίω?).

Λῇς, 2nd pers. sing. pres. from old Doric verb, from root **ΛΑϜ**, of which the 1st pers. **λῶ**, is found Lysist. 981; **λῇ** and **λῶμες**, ib. 1104.

Λιμῶ (742), Doric and Aeolic form of the gen. sing. **λιμοῦ**.

Μικκός (909), Doric and Aeolic form of μικρός, as frequent in Theocr. and Callim.

Νάσσας (875), for **νήσσας**.

Νεί (867), Boeotian form for νή, as μεί for μή, Ahrens 1. 184.

Ὄκα, ὅκκα. See on **κα**, sup.

Οἴκαδις (742, 779), Doric for οἴκαδε. See on **ἄνις**, sup., and cp. χαμάδις with χαμᾶζε.

Πειρασεῖσθε (743), Doric future

middle. Cp. λωβασεῖσθε Theocr. 5. 109.

Πειρῆσθε. See on ἐρώτη, sup.

Ποτιδᾶν (798), Doric form of Ποσειδῶν, as **φᾶτι** (732) for φησι. Cp. also the forms εἴκατι for εἴκοσι, ἐνιαύτιος for ἐνιαύσιος. It is doubtful if the right form here be not rather **Ποτιδᾶ** for Ποσειδῶ, or, as Ahrens suggests, Πότῑδα, a metaplastic accusative.

Ποτέχετε (733), for *προσέχετε.*

Ποττάν (732) = *πρὸς τήν,* and **Ποττό** (751) = *πρὸς τό.*

Πρᾶτα (743), Doric for *πρῶτα,* as *θεαρός* for *θεωρός.*

Σά μάν; (757) equivalent to *τί μήν* (subaud. *ἄλλο*); = 'what else,' or 'why not'? i. e. 'of course,' 'quite so'! But **σά** really = not *τί* but *τίνα*, through the stage *τj-α* (Ahrens, Dor. dial. 277). Cp. *ἅσσα* for *ἅτινα.*

Σιγῆς (778), see on ἐρώτη, sup.

Σιώ (905) = *θεώ*, 'gods twain.' For the use of σ for θ cp. Laconian-Doric *παρσένοις* Lysist. 1263, *τῶ σιῶ σύματος* Thuc. 5. 77, *σιγῆν* for *θιγεῖν* Lysist. 1004, and Aeol. *ἔχωνθι* for *ἔχουσι.* For the use of ι for ε cp. Aeolic *ὄψι* for *ὀψέ*, *ἰν* for *ἐν*, and Doric *ἱστία* for *ἑστία.*

Τἄνθεια (869), for *τἄνθεα*, i. e. *τὰ ἄνθη.* So in Aeol. *Δαμόκλειος* for *Δημοκλέους.*

Τηνῶθεν (754) = *ἐκεῖθεν*, adverb from *τῆνος* the Doric form of a demonstrative pronoun of 3rd person = *ille*, from stem *τα, το*; but not to be compared with the Aeolic *κῆνος*, a dialectical form of *κεῖνος.*

Τυ (730, 779) = *σε.* This form appears as nom. only in the Aeolic pronominal declension, cp. 861; but as nom. and accus. (as here) in Doric. Cp. Eq. 1225, where Demos suddenly lapses into Doric dialect, *ἐγὼ δέ τυ ἐστεφάνιξα κἀδωρησάμην.*

Τῶ (798, 834), Doric for *τοῦ*, and **τῶδ[ε]** (910), for *τοῦδε.* But **τῶδε** (884) = *ὧδε*, 'here.'

Τώς, Doric for *ὡς.*

Ὑμές (760, 862); **ὑμέ** (737) = *ὑμεῖς*, *ὑμᾶς* respectively.

Φαντάδδομαι (823), see on **θερίδδειν**, sup.

Φασῶ (739), i. q. *φήσω.* See on **ἀγορασοῦντες**, sup.

Φατι (732), see on **Ποτιδᾶν**, sup.

Φέρεν (739), i.e. *φέρειν.* This form of the infin. is common in the different sections of Doric, as Cretan *τίκτεν, σπείρεν*, Heraclean *ἔχεν*, Delphic *ἄγεν.* It is the same form that appears in Attic (Ionic) in *-ειν*, and in Aeolic as *-ην.*

Φυσάντες (868), so accented by Ahrens, as coming from an Aeolic verb *φύσημι*, instead of the vulg. *φυσᾶντες*, or *φυσῶντες.*

Φυσῆτε (863), see on ἐρώτη, sup.

Χᾶνας (878), i. q. *χῆνας.*

Χήσεῖτε. See sup. **ἡσεῖτε.**

Χοίρως (739, 764) = *χοίρους.* So **ψιάθως, κολοιώς, τροχίλως, κολύμβως** (874 foll.).

Χρῄδδετ[ε] (734), see on sup. **θερίδδειν.**

Χρῆσθα (778), apparently the fuller form of *χρῆς*, i. q. *χρῄζεις*, 'don't you choose'? Cp. Soph. Aj. 1373, Electr. 606. In form it may be compared with the Homeric *τίθησθα* Od. 9. 404, *φῆσθα* Il. 21. 186, *ἔχεισθα*, *φίλησθα* Sappho, fragg. 21, 22, *ἐθέλησθα* Theocr. 29. 4. Others read here **οὐ χρῆσθα σιγῆν**, i. e. 'non debebas silere.'

INDEX.

OF PROPER NAMES AND THE PRINCIPAL WORDS AND PHRASES EXPLAINED IN THE NOTES.

The references are to the lines in the *Text*.

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